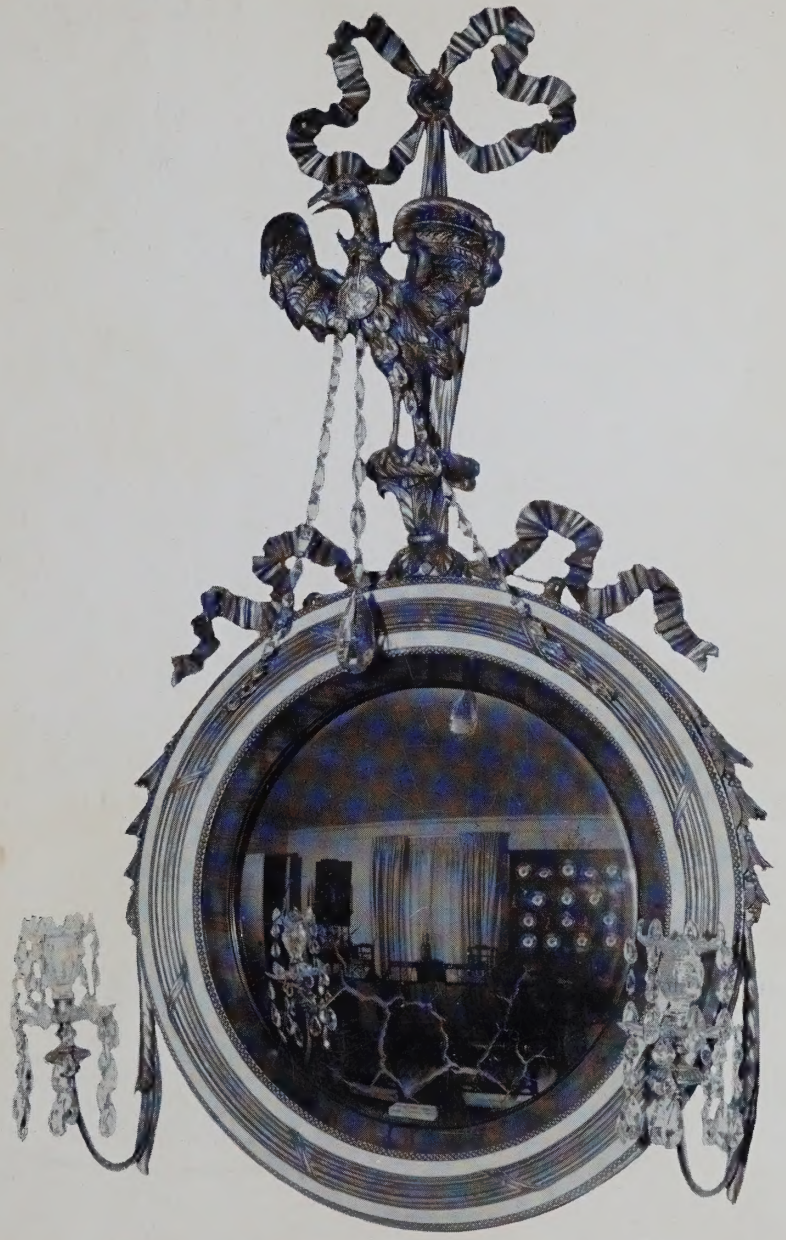
ROM

Prized Possessions from Private Homes



Prized Possessions from Private Homes

An Exhibition
Tuesday, October 8 – Sunday, December 8, 1968
The Royal Ontario Museum

© 1968, The Royal Ontario Museum
Printed at University of Toronto Press
Design: Peter Dorn

Foreword

To desire to collect is one of the deepest of human instincts and the sources of its stimulation are complex and varied. Most private collectors, if they are men of public spirit and vision, take pride in the museum as the pinnacle of their community's collecting resources and rejoice in its progress. Certainly, this spirit infuses great museum collections in most parts of the world.

A great museum serves the society which supports it in many ways. Perhaps only too often it strives to do too much, to be all things to all men. Ideally, one of its most important functions is to help inform public and private taste – as an educator of the one and as a consultant to the other. Over the years the ROM *has welcomed the opportunity to help private collectors. In return it has received from some of them support to improve its own public collections. The enrichment has been mutual.*

Yet a few collectors regard the Museum as a competitor and react towards its efforts with all the emotions, good and bad, aroused by the competitive spirit. The relationship can then become difficult! Fortunately, most collectors realize that, misguided as they may think the Museum sometimes to be, in its constant effort to improve its holdings, it is collecting on behalf of the whole community. In a mature society the relationship between collector and museum is warmed by generosity of spirit, by mutual pride and respect. The ROM*'s wealth belongs to everybody. It sheds lustre on the culture of a nation and attracts not only visitors but those who wish to share the life of a community which has higher aspirations than the shoddy, evanescent products of our times.*

The private collector, at least in this area, has the scales weighted heavily in his favour. Unlike most great collections, the purchasing resources of the ROM *are pitifully meagre. Major additions – the kind which are becoming increasingly rare and costly – are quite beyond its reach. The whole community is thereby impoverished and, if Canada is not to suffer from such a pinch-penny policy, the private collector must assume national responsibilities quickly and effectively. It would appear that only the private collector can respond to the nation's needs to enrich its cultural holdings. In most wealthy or even in most proud, emerging communities the museum is the first to be offered a major work. Here the Museum is the beggar and the collector the Prince. If one cannot persuade even industry of the wisdom of backing its cultural resources, who other than the private collector can alleviate the grinding impoverishment of the human spirit which a materialistic culture creates?*

Thus we take a vicarious pride in being able to exhibit many fine objects from private collections in the Toronto area. The Museum likes to think that its staff and example played some part, direct or indirect, in their formation.

Such an exhibition would not have been possible without the willing cooperation of many fortunate and perceptive owners. We thank them all for their unselfish attitude. In particular the following long-term friends of the Museum:

Mrs. Marian Adams
Mr. Murray Bell
Mrs. Donald Early
Dr. Theodore Allen Heinrich
Mr. John Langdon
Dr. C. H. Lewis
Dr. Alexander MacDonald
Mrs. R. M. Robertson
Mrs. Edgar Stone
Mr. Samuel Zacks

have made very substantial contributions to the Catalogue.

For a short time the general public can enjoy these fruits of taste and discrimination. We hope that the lenders will console themselves for being temporarily deprived of their treasures by the thought that many less fortunate art-lovers will enjoy an opportunity to see them. Collectors are the life blood of a healthy museum and we are indeed indebted to them all for this brief, welcome transfusion.

PETER C. SWANN

Digitized by the Internet Archive
in 2025 with funding from
Royal Ontario Museum

https://archive.org/details/romexhibitioncat173rom

Contents

3 Foreword
6 List of Lenders
9 Introduction
10 Furniture
20 Painting and Sculpture
36 Drawings
51 Prints and Books
57 Watches, Clocks and Vertu
68 Textiles
74 English and European Glass
87 Continental Porcelain
98 English Pottery and Porcelain
134 Silver
163 Pewter
169 Canadiana
184 Arms and Armour
200 From the Zacks Collection
205 Near Eastern
207 Greek and Roman
209 Far Eastern Jade, Porcelain and Varia

List of Lenders

Mrs. Marian Hahn Adams
Mr. and Mrs. Vernon W. Armstrong
Mrs. Gilbert Bagnani
Mr. and Mrs. C. S. Band
Mrs. P. C. Band
Mr. and Mrs. Thomas J. Bata
Mr. and Mrs. R. Murray Bell
Count and Countess Bieniewski
Mr. Lorenz Biricz
Dr. Leslie W. Black
Mr. and Mrs. George Brady
Mr. and Mrs. Gerard Brett
Lt. Col. LeSueur Brodie
Mr. Stanley Burke
Mr. and Mrs. Harold Burnham
Mr. and Mrs. Patrick Cassels
Mr. Floyd S. Chalmers, S.M., LL.D.
Mr. and Mrs. Dixon S. Chant
Mr. Roy Cole
Mr. Albert Colucci
Mr. and Mrs. J. H. Crang
Mr. and Mrs. Ralph Day
Mrs. H. D. Delamere
Prof. W. A. C. H. Dobson
Mrs. William Downs
Mr. and Mrs. Donald Early
Mr. and Mrs. John David Eaton
Mr. and Mrs. Paul Ellard
Mr. and Mrs. C. P. Fell
Mr. Dean S. M. Field
Mr. Robert Finch
Mr. and Mrs. R. W. Finlayson
Dr. Daniel Glick
Mr. J. R. Grant
Mr. and Mrs. James Gutmann
Mr. Gerald W. Hamilton
Mrs. George G. R. Harris
Dr. Theodore Allen Heinrich
Mr. and Mrs. Heribert Hickl-Szabo
Mr. and Mrs. R. E. Holland
Mr. and Mrs. P. Holley-Hime
Mrs. Nicholls Holt
Mr. and Mrs. H. E. D. Irvine
Mr. A. G. Jarvie
Mr. and Mrs. H. Kluge
Mr. R. A. Laidlaw

Mr. and Mrs. John E. Langdon
Mr. Herman Levy, O.B.E.
Dr. C. H. Lewis
Mr. and Mrs. Robert Macaulay
MacDonald Ophthalmic Foundation
Mr. Harry MacDonald
Mr. and Mrs. K. L. Markon
Mr. R. G. Meech, Q.C.
Mrs. David Meltzer
Mrs. B. Mitchell
Mrs. Richard Morawetz
Miss M. E. Muff
Mr. P. C. Osler
Mr. and Mrs. Ernest J. H. Redelmeier
Mr. and Mrs. Francis Redelmeier
Mr. and Mrs. Robert Redelmeier

Messrs. Gustav and Hermann de Redlich
Dr. Alexander Relle
Mrs. N. S. Robertson
Mrs. R. M. Robertson
Mr. and Mrs. John M. Rogers
Col. Robert T. L. Rogers
Mr. John Schorscher
Mr. John R. Sheeler
Dr. Morton Shulman
Mr. T. Sterling
Mr. and Mrs. Gerald Stevens
Mrs. Hedy Stevens
Mr. and Mrs. Edgar Stone
Mr. Peter Swann

Mr. and Mrs. Michael Taylor
Mr. Arthur Temple
Mr. and Mrs. Austin S. Thompson
Mr. and Mrs. Noah Torno
Mr. Philip Torno
Trinity College
Dr. and Mrs. A. D. Tushingham
Mr. and Mrs. O. D. Vaughan
Dr. and Mrs. Sydney L. Wax
Chief Justice Wells
Mrs. Isabelle Hallam Whitley
Mr. and Mrs. Martin L. Wills
Mr. and Mrs. Reginald D. Witthames
Mr. and Mrs. Samuel Zacks
Mr. and Mrs. Walter Zuppinger
Anonymous Lenders

Introduction

An exhibition of objects of art may have a variety of aims: it may illustrate a certain period, Art in 18th Century France, *for instance, or demonstrate the development of styles,* English Interiors in the past 300 years; *it may concentrate on one type of object,* Romanesque sculpture in Spain, *or show a variety of objects,* Iron through the Ages. *An exhibition held in a museum almost always illustrates aspects of the past, since by its very nature a museum is a physical record of the past.*

The exhibition of Prized Possessions from Private Homes *differs in its aim, for, while using material over 100 years old, it demonstrates an important aspect of modern life: it shows what people collect today. It indicates their taste, their wealth, their preferences, but above all it shows to what extent they are attached to the past. Is this important? Is this attachment a mere sentimental preference? or is it a financial venture? We can safely say that it goes much deeper. While we often hear that the study of old masters is unimportant or even confusing to a modern artist, for a connoisseur it is essential to compare in order to be able to choose. Some artists today may feel it unnecessary to study Dürer or Raphael, but collectors of any period must consider the past and the present, whether they be our own contemporaries looking back to the Renaissance, or the Borgias and the Medicis studying the classical Greeks and Romans.*

Whether collecting is undertaken as an amusing pastime, as an investment, or as an educational venture it does show to what extent we are attached to and proud of our past, and it is as much an evidence of our culture as technology is an evidence of our civilization. Life in Germany in the first half of the 20th century illustrates what happens to a country when science and technology advance and once highly developed standards are neglected and forgotten.

It has been said that North America is the only country in history which, without having developed a culture of its own, is speeding towards decadence through its standards of civilization. A harsh criticism, surely, and by no means my own, of a people who formulated the slogan "anything that money can buy is cheap" – a motto, by the way, that might well be adopted by collectors of art in any country.

Such examples should be borne in mind while debating the merits of collecting as one of the most rewarding occupations, especially at a time when it is not clear whether the distribution of large funds will be evenly shared by the aims of culture and those of civilization. Statistics indicate that if mechanization proceeds in North America at the present rate, in 20 years only 8% of the population will be required to make the economy function. One wonders what the other 92%, if left unacquainted with history, art and philosophy, will have to do.

As part of a cultural programme, collecting art is an important venture in which material gain plays a minor part in comparison with cultural and aesthetic achievements. It is perhaps for that reason that Prized Possessions from Private Homes *is to be considered an important exhibition. The European Department claims no more than a measure of appreciation as coordinator of an exhibition accomplished with the generous help of friends of the Museum; the Display Department and the Preparators' Department share the honours for the display. It remains essentially an exhibition of the public, many of whom have co-operated by producing the catalogue information for their own material. This was of material assistance to Miss Jean Ferguson, to whom the catalogue must be credited, in collaboration with the Museum's photographic department under Mr. Leighton Warren.*

I am privileged to thank the lenders for parting with their treasures for a considerable length of time, and for the able contributions some of them have made to the catalogue. I sincerely hope this event will encourage many young collectors.

HERIBERT HICKL-SZABO

Furniture

In the field of the Decorative Arts, furniture takes a leading place, for it is the first essential in the home. Without chairs and tables, taken for granted today, man would still be sitting on the ground, or at best on a stump or stone. Knowledge of the earliest furniture is slight; its history seems to begin before about 1,000 B.C. in the Far East, Egypt and Mesopotamia. The Greeks in the fifth century B.C. introduced the curve into their furniture – the first departure from rigid form. As the making of furniture spread westward across Europe, it is interesting to note the progress in design and workmanship. Today's collector is mainly interested in English and French furniture of the 16th, 17th and 18th centuries and American and Canadian furniture of the 17th, 18th and 19th centuries, as these are the pieces which are now available.

Similar changes in style, design and workmanship took place in each country, and the development of each style can often be understood by examining the progress of furniture in England. There are many records of the history of English furniture, one of which, belonging to the 15th century, lists furniture under three headings – furniture to put things on, furniture to put things in, and furniture to sit or lie on.

English furniture developed slowly, and medieval inventories show how rare it was. Oak seems to have been the most common, though by no means the only, wood used, and the carpenter, the joiner who added the sophistication of fitted joints, and the turner were the three workmen most concerned. Turning introduced something of refinement to an otherwise bare and simple craft. The sitting rooms of the house had trestle tables and benches, often covered with velvets and embroideries to provide a variety of colour and form which made up for a lack of basic design. In each room there was normally only one chair, reserved for the most important personage. Stools and benches were the common seating furniture. The most elaborate piece of furniture in the house was the bed, often very much carved and hung with draperies of all kinds.

Buffets and cupboards for the display and storage of silver and silver gilt made their appearance in living rooms during the 15th and 16th centuries. At about the same time finer woods such as holly, box and types of fruitwood came to be used for inlay; these inlays were mainly geometric and provided a pleasing type of decoration. In some cases the date was inlaid; if such a dated piece is discovered today and proved genuine it constitutes a real find for the collector. Records show that native walnut was used as early as the 15th century, but not until the importation of Spanish or French walnut in the 16th century did its use become at all general, and it did not replace oak on a large scale until about the time of the Restoration of 1660.

The carpenter, turner and joiner are the dominant characters of the period from the 15th to the early 18th century. Cabinet making and case furniture in the modern sense of the word are not mentioned before the 17th century, and cabinet makers do not seem to have formed a special Guild until after 1750. The number of foreign craftsmen, especially French Huguenots, working in England from the later 17th century onwards importantly influenced the flowering of what has been called the golden age of English furniture. During this period many new woods were introduced, of which mahogany, satinwood and rosewood are outstanding examples. The London East India Company was founded in 1600, and until the end of the Company in 1833 provided a continuing stream of influences from the Far East. The importation of a variety of woods from the West Indies and such notable contributions in the field of design as the discoveries of Herculaneum and Pompeii also affected the material and design of English furniture.

Another 18th century feature of major importance was the introduction and immediate popularity of Design Books,

offering suggestions and new features which had great influence on furniture makers not only in England but also in the New World. The most famous author is certainly Thomas Chippendale, whose *The Gentleman and Cabinet Maker's Directory* was first published in 1754. There were two further editions in 1755 and 1762: the former was largely a reprint of the original, but the latter included many new designs. Chippendale's book was followed by similar books of designs by many other cabinet makers. Among the most famous are the *Universal System of Household Furniture* by Ince and Mayhew (1762) and the charmingly named *The Cabinet and Chair Maker's Real Friend and Companion with the Whole System of Chair Making Made Plain and Easy* by Robert Manwaring (1765). To a later date belong *The Cabinet Maker and Upholsterer's Guide* (1788) published by George Hepplewhite, and Thomas Sheraton's *The Cabinet Maker and Upholsterer's Drawing Book* (1791–1795) and *Cabinet Dictionary* (1803). These are only a few of the many design books published during the late 18th century. The designs of these great men are familiar today through examples in museum collections and through many reproductions, some by current cabinet makers and some by commercial firms.

No matter where the origin of the furniture, the attributes most sought after by collectors may be summed up under three headings:

1 Colour and surface condition of the wood.
2 Proportion and ornamentation.
3 Quality of workmanship.

The gradual development of English furniture displays the working out of these principles. Until the Restoration of 1660 English furniture is plain and simple: with the reign of Charles II great changes appear, and after the middle years of the 17th century such things as lighter woods and coloured marquetry become evident. With the 18th century the solid and dignified furniture connected with the reigns of George I and George II became popular. Thus it would appear that furniture design has always been influenced by and reflected the character, outlook and habits of the people who made, designed and used it. Perhaps the painter William Hogarth in the *Analysis of Beauty*, 1753, sums up the general terms of furniture development in England, and in other countries also: "Whatever appears to be fit and proper to answer great purposes, ever satisfies the mind and pleases on that account."

LOUISE HAWLEY STONE

1

OAK CHAIR
Box-like form with carved linenfold panels. English, 16th century. H. 68½".
Lent by Trinity College.

2

WALNUT CREDENZA
Two doors with finely carved pilasters and cartouches, large claw feet. Ht. 33", l. 37". Italian, Umbria, late 16th century.
Lent by Theodore Allen Heinrich.

3

WALNUT PRIE-DIEU
Ht. 34". Italian, Umbria, 17th century.
Lent by Mr. and Mrs. Michael Taylor.

4

PAIR OF ARMCHAIRS
Ht. 46". Spanish, 17th century.
Lent by Mr. and Mrs. Michael Taylor.

5

ARMCHAIR
Walnut with caned back, the cresting carved with the Royal Arms of James II, the seat rails carved with the date February 20th, 1687–8 and the name George Lewis, who was crowned King George I in 1714.
Exhibited at the International Art Treasures Exhibition, Victoria and Albert Museum 1962, and illustrated in the catalogue pl. 45.
Ht. 54". English, 1687. Ex. coll. Sir Robert Hylton; Ernest Sydney, Esq.
Lent anonymously.

6

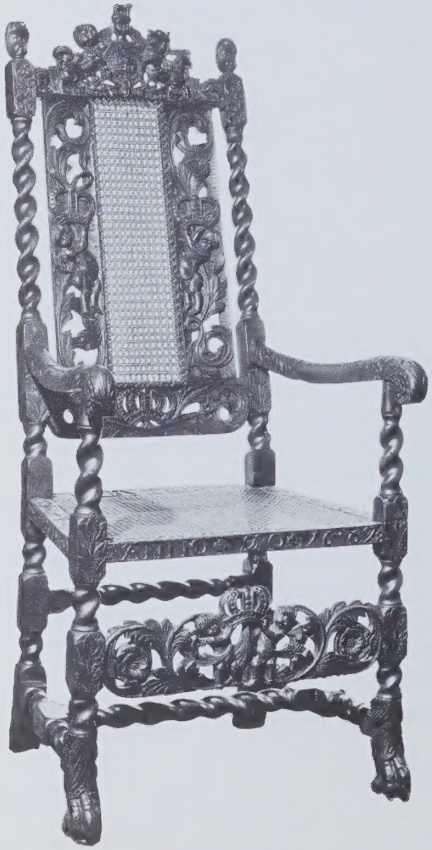
WALNUT CHAIR
Pierced splat, shaped stretchers, and narrow cabriole legs with pad feet. Ht. 43". English, *c.* 1710.
Lent anonymously.

7

CHILD'S ANTIQUE WALNUT ARMCHAIR
Ht. 26". English, in the style of the early 18th century.
Lent anonymously.

8

MIRROR
Gilt wood and gesso. Ht. 46". English, *c.* 1720–30.
Lent anonymously.



5

6

9

TABLE
Round burl walnut top, tripod base with cabriole legs. Ht. 24". D. of top 31".
English, *c.* 1720–30.
Lent by Mr. and Mrs. Donald Early.

10

MAHOGANY WINE TABLE
Ht. 21". English, *c.* 1755. Ex. coll. Bernard Baruch.
Lent anonymously.

11

WALNUT CHEST OF DRAWERS
Serpentine front with two drawers, shaped apron carved with shell motifs. Ht. 32½", l. 50". French Provincial, mid 18th century.
Lent by Mr. and Mrs. Donald Early.

12

TWO CONSOLES
Bombé form with marble tops. Green ground with flower sprays framed within gilt rococo panels in relief. Ht. 31". Italian, mid 18th century.
Lent by Mr. and Mrs. H. E. D. Irvine.

13

ARMCHAIR
Silver-leaf with polychrome. Ht. 47".
Venetian, mid 18th century.
Lent by Mr. and Mrs. Michael Taylor.

14

PAIR OF WALNUT VENEER COMMODES
with marble tops. Ht. 32". Published and illustrated in Bronti, *Mobili i Aumbienti Italiani*, Milan, 1963. Italian, Genoa, mid 18th century.
Lent by Gerald W. Hamilton.

12

14

15

OCCASIONAL TABLE
Kingwood, the top inset with a large Sèvres plaque painted with fruit, birds and flowers. Ht. 28½". French, Louis XV.
Lent anonymously.

16

LIBRARY CHAIR
Ht. 34". French, Louis XV.
Lent by Gerald W. Hamilton.

17

DRESSING TABLE "POUDREUSE"
Walnut veneer with banded marquetry. Ht. 28½", top 15" × 12". French or Italian, *c.* 1760.
Lent by Mr. and Mrs. Patrick Cassels.

18

POUDREUSE
Fruitwood marquetry, with three compartments in the top and one drawer, the legs and feet ormolu mounted. Ht. 28", l. 30". French, Louis XVI.
Lent by John Schorscher.

19

WALNUT VENEER CABINET
The lower stage with three long drawers, the upper stage with a central bombé compartment flanked by ten small drawers. Ht. 71", l. 51". Swiss, *c.* 1760.
Lent by Mr. and Mrs. W. Zuppinger.

20

TABERNACLE
With writing cabinet, walnut veneer on pine. Ht. 65", l. 52". German, *c.* 1750.
Lent by John Schorscher

21

PAIR OF MAHOGANY DISPLAY CABINETS
Triangular pediment, the glass door of the upper stage framed by pilasters, the doors of the lower stage carved with neo-classical motifs. Ht. 84", w. 25". English, *c.* 1770, traditionally ascribed to Adam.
Lent anonymously.

20

24

22

PIER TABLE
Mahogany, carved in classic taste, marble top. Ht. 31½", l. 44". English, *c.* 1780, ascribed to Adam.
Lent by Mr. and Mrs. Donald Early.

23

DOWRY CUPBOARD
Painted grey, with floral motifs in red, green and blue, inscribed with the owner's name *Anna Steinere*, and the date 1781. Ht. 73", l. 44". Swiss, dated 1781.
Lent by Mr. and Mrs. W. Zuppinger.

24

SMALL MAHOGANY CHAIR
This example closely follows a design in Hepplewhite's *Guide* (1788). Ht. 29".
Lent anonymously.

25

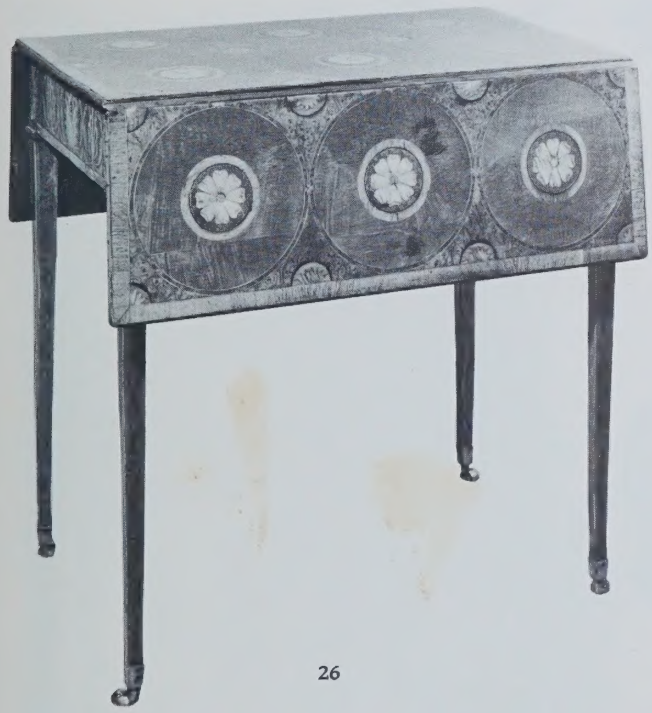
PAIR OF KNIFE BOXES
Urn shape, satinwood veneer with mahogany finial and stringing. Ht. 25".
English, *c.* 1780.
Lent anonymously.

26

PEMBROKE TABLE
Veneered with various fine woods with repeated floral motifs within circles. Ht. 27".
English, *c.* 1775.
Lent anonymously.

27

SHIELD BACK CHAIR
The back painted with a peacock. Ht. 36½".
English, *c.* 1775.
Lent anonymously.



26

25

28

PAIR OF CONSOLE TABLES
Pine, originally gilt, each with a carved supporting putto. Ht. 40". In Italian taste, traditionally attributed to be Russian, late 18th century.
Lent by Mr. and Mrs. H. E. D. Irvine.

29

BONHEUR DU JOUR
Boudoir writing table, satinwood veneer. Ht. 51", l. 30½". English, *c.* 1790.
Lent by Mr. and Mrs. Donald Early.

30

PEMBROKE TABLE
Satinwood, with marquetry top. Ht. 27½". English, *c.* 1790.
Lent anonymously.

31

OVAL TABLE
Walnut with fruitwood veneer. Ht. 27". English, *c.* 1790.
Lent anonymously.

32

UPHOLSTERED WINDOW STOOL
Mahogany, with scroll arms and straight tapering legs. Ht. 41", l. 31". English, late 18th century.
Lent anonymously.

33

OCCASIONAL TABLE OR STAND
Mahogany, with oval top, slide, and four splayed legs. Ht. 23½", l. of top 15". English, late 18th century.
Lent anonymously.

34

ARTIST'S OR READING TABLE
Mahogany. Ht. 27". English, early 19th century.
Lent anonymously.

28

29

35

PAIR OF CIRCULAR CONVEX MIRRORS
Carved gilt frames with attached candle-branches. Crest of Sir John Fagge, Wiston Park, Sussex. Extreme ht. 47". English, Regency, *c.* 1800.
Lent by Mr. and Mrs. Donald Early.

36

UPHOLSTERED CHILD'S CHAIR
Mahogany, with table-stand. Ht. 34".
English, early 19th century.
Lent anonymously.

37

CORNER ÉTAGÈRE
Mahogany with ebony and satinwood inlay, the upper stage a fitted cabinet enclosed by two bowed doors, on a table base with tapering legs and a serpentine fronted undershelf. Ht. 42". English, Regency.
Lent anonymously.

38

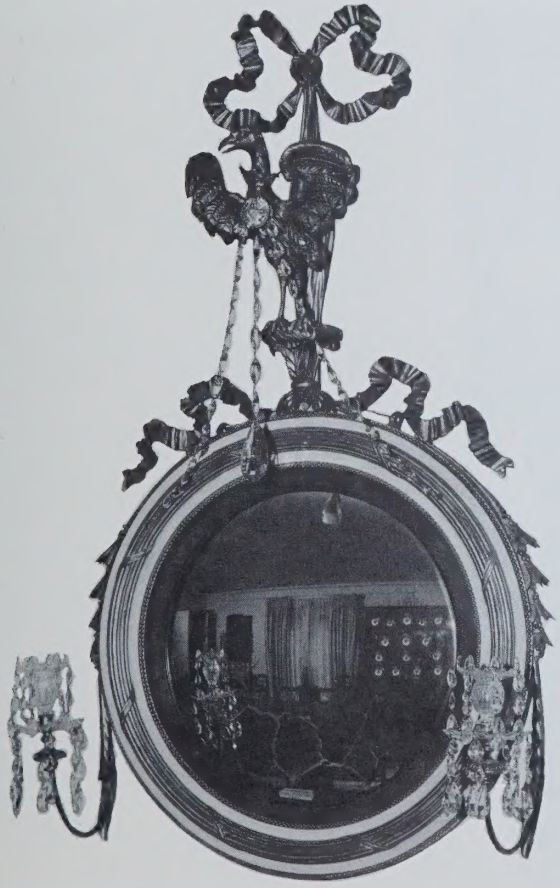
PAIR OF ROSEWOOD CHAIRS
Ht. 32". English, Regency.
Lent anonymously.

39

UPHOLSTERED "SLIPPER" CHAIR
Painted black, with gilt metal mounts. Ht. 26". English, *c.* 1820.
Lent anonymously.

40

WORK TABLE
Papier mâché top decorated with a painted scene, mother-of-pearl inlay and lacquered wood legs. Ht. 29". English, mid 19th century.
Lent by Mr. and Mrs. R. E. Holland.



35

40

41

ARMCHAIR
Papier mâché decorated with mother-of-pearl inlay and gilding. Ht. 32½". English, mid 19th century.
Lent by Mr. and Mrs. R. E. Holland.

42

PAIR OF CANDLEHOLDERS
Pewter. Ht. 36½". Chinese, Ming Dynasty (1368–1644).
Lent anonymously.

43

ARMCHAIR AND FOOTSTOOL
Rosewood. Ht. of chair 40". Chinese, late 17th century.
Lent anonymously.

44

PAIR OF LACQUERED CHESTS
On six brass feet. Ht. 20", l. 27".
Japanese, 19th century.
Lent anonymously.

45

"FARTHINGALE" CHAIR
Oak, with contemporary upholstery showing multi-coloured flowers on a black ground worked in a cut wool pile on linen. A very similar chair is shown in a perspective painting by S. van Hoogstraat, which was painted in 1662 for Povey in whose closet it repeatedly entranced Samuel Pepys. Ht. 39".
English, 1640–50.
Lent anonymously.

46

PAIR OF CHAIRS
Walnut, with a pierced splat, stretchers, and cabriole legs with pad feet. Contemporary upholstery, linen canvas embroidered with coloured wools and silks in tent stitch, showing mixed flowers stemming from large acanthus leaves. Ht. 42". English, 1700–10.
Ex. coll. Mrs. Shannon Munn.
Lent anonymously.

47

47

SETTEE

Walnut, with crook arms, stretchers and narrow cabriole legs. Contemporary upholstery, linen canvas ground embroidered with coloured wools in cross and tent stitch, showing on the back the figures of a man and woman in pseudo-medieval costume, and on the seat a standing woman in contemporary dress. The arms depicted are those of the baronial family Owen of Orielton. Exhibited at the Seventh Annual Antique Dealer's Fair and Exhibition, Grosvenor House, London 1947, illustrated in the catalogue, p. 80. Ht. 2′ 3½″, w. 2′ 5″. English, *c.* 1710.
Lent anonymously.

48

PAIR OF STOOLS

Covered with an early 18th century Genoese velvet, with a pattern in cut and uncut crimson worsted pile on a white satin ground. The embroidery, worked in couch silver thread over a padded foundation, shows an armorial crest. Illustrated in Sotheby's *Art at Auction*, 1966–67, p. 328. Ht. 18″. English, *c.* 1720.
Lent anonymously.

45

Painting and Sculpture

The painted image has fascinated man since his earliest experiments on the walls of prehistoric caves. Through passing centuries, the pictorial image has developed stylistically from the linear to the painterly concept, from the structured symmetry of the Renaissance to the chaotic abandonment of Abstract Expressionism. Patronage has moved from the Church to secular society; stability and harmony have given way to the momentary.

Paintings are a limitless source of information as to the development of philosophies, religious doctrines, social mores and, most significant, man's impressions and comprehension of his environment. The subject matter of painting evokes the continuing process of change within the human condition. The range of styles, themes and settings expressed in the paintings exhibited in *Prized Possessions* illustrates the widespread interests of Toronto collectors.

The works of the 17th century Flemish painters depict the mysticism and spirituality of religious subjects, while their still-life paintings evoke the world of the senses and reflect the beauty of natural order. Seventeenth century Dutch works include genre scenes exuberantly describing man's awareness of the basic experiences in his existence, and landscape paintings dealing with man's situation in the natural environment. There is a direct emphasis on realism in Baroque painting, but even physical reality is invested with an aura of magnificence. With the arrival of the 18th century, English artists focused their attention on the elegant life of the aristocracy. In portraits and depictions of man as the hunter-sportsman, the artists present man delighting in his own accomplishments in an idyllically perfect world.

Although the key monuments of painting were previously produced in Europe, Canadian collectors have remained aware of their own country's artistic growth. They have recognized the merit of pictorial records of this relatively new world. Canadian artists have developed schools of regional painting with an energetic if not slightly naïve consideration of local characters, customs and topography.

The several miniature portrait paintings in the exhibit represent the same stylistic modes evident in the larger works. This style of delicate expression developed from the medieval art of manuscript illumination, in which initial letters were written with *minium* or red lead. In the seventeenth century miniature portraiture was referred to as limning, from the archaic word for portrait painting. Vellum, copper and ivory were the standard media. In the 19th century, with the invention of photography, the art of the miniature was almost abandoned.

The few examples of European sculpture in the exhibition demonstrate the artistic intrigue with the three-dimensional image. The essence of sculpture lies in its plastic nature; the form invites multiple views and occupies a definite place in space, characteristics not usually displayed in painting. The sculptured image is not only a physical representation of a form. It has its own reality within its intimate relationship with the medium. It is the physical aspect of the sculptural form which accounts for the impact of the work upon the viewer.

Although this exhibition illustrates a cross-section of stylistic and thematic developments in painting and sculpture, the lack of a total representation from the history of art exemplifies the problem of collecting art works in Canada. Canadian paintings are readily available, but the unavailability of major European works and the competition of museums and art galleries in purchasing present a dilemma for the private collector. Determining the authenticity of objects is a problem encountered by many Canadian collectors, for it requires extensive research and the absence of great collections such as exist in Europe prohibits comparison with authenticated works. Thus the attribution of art objects, and paintings in particular, is always subject to opinion.

SANDRA PAIKOWSKY

49

FLEMISH
early 16th century, attributed to Gerard David, 1450–1523
Descent from the Cross. Showing half-length figures of the Virgin, Mary Magdalene and St. John supporting the body of Christ, with a view of Bruges (?) in the background. On panel, 14″ × 11″.
Lent anonymously.

50

PETER PAUL RUBENS
(Flemish, 1577–1640)
Portrait of a Bearded Man. Wearing a white ruff and a breastplate. The attribution to Rubens was made by Dr. Gustav Glick, Berlin, in 1932, and confirmed by M. Friedländer as an early work of the artist.
21″ × 18″.
Lent by Mr. and Mrs. Thomas J. Bata.

51

DIRK HALS
(Dutch, 1591–1656)
Festive Scene. Six men and women seated at a table. Signed and dated 1637.
On panel, 9½″ × 7½″.
Lent anonymously.

52

FRENCH ARTIST
early 17th century
Portrait of a Young Prince, Henry IV of France. 22″ × 18½″.
Lent by Mr. and Mrs. Dixon S. Chant.

53

JAN VAN GOYEN
(Dutch, 1596–1665)
Seascape. With sailing boats in the background and a rowboat in the foreground.
On panel, 16½″ × 13″.
Lent anonymously.

49

50

51

54

FRANS SNYDERS
(Flemish, 1579–1657)
Still Life. With fruit, vegetables and fowl. 35½″ × 26½″.
Lent anonymously.

55

GIOVANNI-BATTISTA SALVI
called IL SASSOFERRATO
(Italian, 1609–85)
Head of a Woman. This work may be compared with the *Virgin in Prayer* by Il Sassoferrato in the National Gallery, London. On copper, 17″ × 12½″.
Lent anonymously.

56

FLEMISH ARTIST
First half of the 17th century.
Portrait of a Lady. 15″ × 12½″.
Lent anonymously.

57

JAN MOLENAER
(Dutch, *c.* 1610–68)
Girl with Flute. Signed. On panel, 25″ × 19½″.
Lent anonymously.

58

PHILIPS WOUWERMAN
(Dutch, 1619–68)
Horsemen in a Landscape. Signed with initials. 17″ × 14½″.
Lent anonymously.

59

DUTCH ARTIST
17th century.
Girl Wearing Furs. Seated beside a fireplace, with a book in her hand. Signed with initials *Q B* and the date 1660. On panel, 14″ × 10½″.
Lent anonymously.

55

57

59

60

MICHAEL SWEERTS
(Dutch, 1624–64)
Portrait Head of a Young Man wearing a Fur Cap. 15″ × 12″.
Lent by Mr. Herman Levy, O.B.E.

61

GERRITSZ VAN BREKELENKAM
(Dutch, *c.* 1620–68)
Woman Holding a Candle. On panel.
6¾″ × 4¾″.
Lent anonymously.

62

SALOMON VAN RUYSDAEL
(Dutch, *c.* 1600–70)
River Landscape. 39½″ × 27″.
Lent anonymously.

63

FLEMISH ARTIST
17th century.
Still Life. With oysters, an orange and a plate of strawberries. 17″ × 14½″.
Lent anonymously.

64

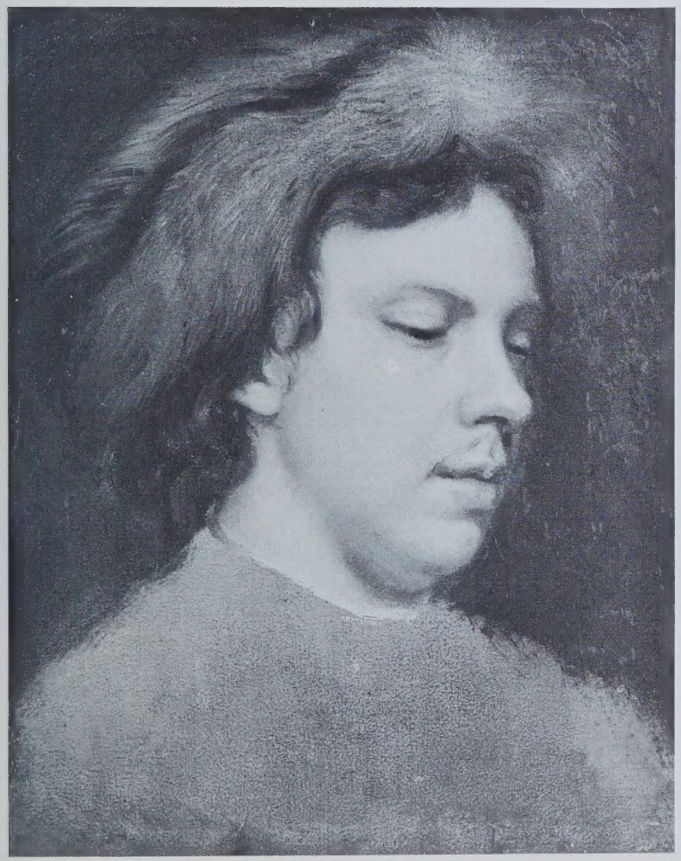
ABRAHAM MIGNON
(German, 1640–79)
Flowers in a Niche. Signed. 17¼″ × 13½″.
Lent anonymously.

65

ABRAHAM MIGNON
Still Life. With fruit, insects and birds.
35½″ × 30″.
Lent by Mr. and Mrs. John David Eaton.

66

J. J. DES REMEAUX
(French, *c.* 1700)
The Fall of Icarus. En grisaille. Signed.
88½″ × 44″.
Lent by Robert Finch.



60

65

67

ENGLISH ARTIST
18th century.
Early Morning Conversation. People gathered around a table with glasses and a punch bowl, one man on the floor.
50″ × 31″.
Lent by Robert Finch.

68

ENGLISH ARTIST
First half of the 18th century.
Portrait of an Elderly Woman. 24½″ × 20¼″.
Lent anonymously.

69

JEAN-BAPTISTE GREUZE
(French, 1725–1805)
Portrait of a Boy. 18″ × 13″.
Lent by Mr. and Mrs. Thomas J. Bata.

70

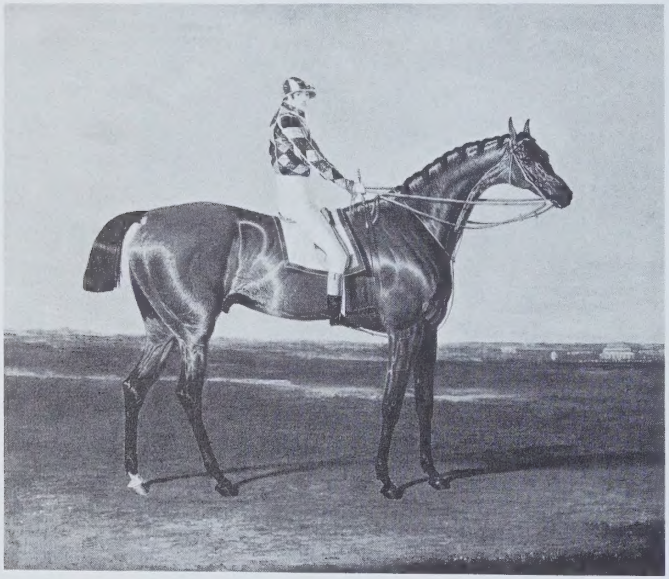
THOMAS GOOCH
(English, 1750–1802)
Hunting Scene. Signed and dated 1789.
30″ × 25″.
Lent anonymously.

71

JOHN F. HERRING
(English, 1795–1865)
Memnon, Winner of the St. Leger 1825.
19″ × 11″.
Lent anonymously.

72

WINDAS
English, 18th century.
Lord Eglinton's Flying Dutchman beating Lord Zetland's Voltigeur in a match for 1,000 sovs. at York Races. Signed and dated 1851. 35½″ × 24″.
Lent anonymously.



71

70

73

SIR HENRY RAEBURN
(Scottish, 1756–1823)
Portrait of Archibald Skirving. Skirving was a miniaturist and portrait painter and an Edinburgh friend of Raeburn.
25½″ × 20″.
Lent anonymously.

74

NORMAN MACBETH
(Scottish, 1821–88)
Portrait of Walter Gibson Cassels (1777–1868). MacBeth was a son-in-law of Raeburn. Signed and dated 1864.
43″ × 34½″.
Lent by Mr. and Mrs. Patrick Cassels.

75

SIR THOMAS LAWRENCE
(English, 1769–1830)
Unfinished Portrait of an Elderly Man, the Rev. William Esdale. Ref. Kenneth Garlick, *Sir Thomas Lawrence*, pp. 17–18 and appendix III, p. 73, no. 60. Oval, 24″.
Lent by Mr. Herman Levy, O.B.E.

76

J. M. TURNER
(English, 1775–1851)
Ehrenbreitstein. 20″ × 16½″.
Lent anonymously.

77

J. E. BUTTERSWORTH
(English, 1st half of the 19th century)
Two British Men of War. Signed. 26″ × 20″.
Lent anonymously.

78

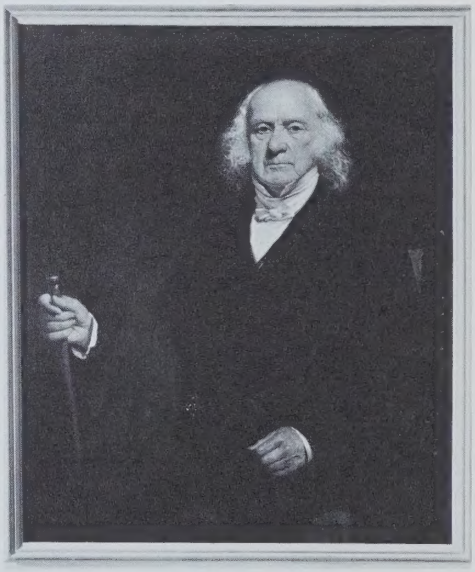
SIR JOHN E. MILLAIS
(English, 1829–96)
Portrait of a Young Girl. 16″ × 12½″.
Lent anonymously.

79

CAMILLE COROT
(French, 1796–1875)
Landscape. Signed. 23½″ × 16½″.
Lent anonymously.

69

75



74

Sculpture

80

FRENCH
Second half of the 14th century.
Pentecost. Marble fragment, originally polychromed and gilt, showing in deep relief the Virgin, St. John and other disciples. Ht. 11".
Lent anonymously.

81

FRANCO-FLEMISH
early 15th century.
St. Jerome in His Study. Marble. The Saint, seated at his reading desk with the lion at his feet, is seen in the round. Perhaps inspired by a drawing of a Flemish master. Ht. 9¼".
Lent anonymously.

82

FLEMISH
15th century.
St. Ursula. Polychromed wood. Ht. 26".
Illustrated in the Pequignot Catalogue 1962, # 241.
Lent by Mr. and Mrs. Thomas J. Bata.

83

FLEMISH
first half of the 16th century.
Kneeling Madonna. Oak, from an Adoration group. Ht. 15½".
Lent anonymously.

84

GIOVANNI DA BOLOGNA
(1524–1608)
Striding Bull. Bronze. Ht. 8¼".
Lent anonymously.

85

FLEMISH
early 17th century.
Crucifix. Boxwood. Ht. 11".
Lent anonymously.

87

84

82

86

GERMAN
late 17th century.
Crucifix. Ivory. Ht. 9".
Lent anonymously.

87

PORTUGUESE
17th century.
Madonna and Child. Polychromed and gilt wood. H. 23".
Lent by Mr. and Mrs. R. W. Finlayson.

88

MEXICAN
late 17th century.
The Immaculate Conception. Polychromed wood. This work has similarities to Spanish Baroque sculpture from Tepotzotlan, Mexico, but its execution more likely represents the work of a native Mexican artist strongly influenced by the Spanish Baroque style.
See *Artes de Mexico*, No. 62/63, 1965, for the article "Tepotzotlan" p. 188.
Ht. with base 46½".
Lent by Mr. and Mrs. Noah Torno.

89

BOHEMIAN
early 18th century.
Seated Figure. Wood with traces of polychrome. This figure, perhaps St. John the Baptist, can be associated with the Prague workshop of Mattias Braun. Ht. 30".
Lent anonymously.

90

SPANISH
mid 18th century.
The Flight into Egypt. Gilt wood relief. 17½" × 11½".
Lent by Mr. and Mrs. H. E. D. Irvine.

88

85

89

91

FRENCH
second half of the 18th century.
Pair of Candelabra. Chased and gilt bronze branches, with a bronze figure of Cupid on the marble base of one candelabrum, a figure of Psyche on the other, both after Falconet. Ht. 38½". A similar pair is illustrated in the Wallace Collection *Catalogue of Furniture*, pl. 18, F 140, 141.
Lent by Dr. Alexander Relle.

Miniatures

92

GERMAN MASTER
Miniature of Frederick V and Family, after a miniature by Isaac Oliver. Frederick, who married Elizabeth, daughter of James I of England in 1613, reigned as king of Bohemia from 1619 to 1620. Dated on the back, 1628, Nurnberg. Oval 2¾".
Lent by Mrs. Richard Morawetz.

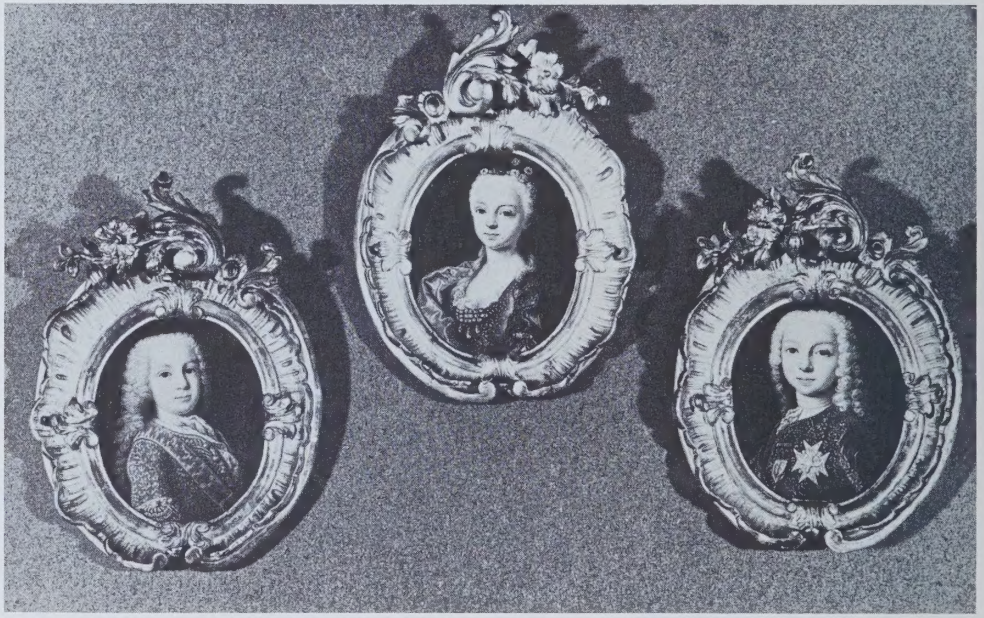
93

FRENCH MASTER
Early 18th century.
Miniature of Louis, son of King Philip V of Spain. Louis died as a young man in 1724. Oil on copper. Oval 4½".
Lent by Mr. and Mrs. Thomas J. Bata.

94

FRENCH MASTER
Early 18th century.
Miniature of Maria Theresa, daughter of King Philip V of Spain. Oil on copper. Oval 4½".
Lent by Mr. and Mrs. Thomas J. Bata.

98



93 94 95

95

FRENCH MASTER
Early 18th century.
Miniature of Philip, son of King Philip V of Spain. Oil on copper. Oval 4½".
Lent by Mr. and Mrs. Thomas J. Bata.

96

ISAAC GOSSETT
Minature Wax Portrait of the Rt. Hon. H. Pelham. Oval 10" (framed).
Lent anonymously.

97

ISAAC GOSSETT
(English, 1711–99)
Miniature Wax Portrait of the Earl of Chesterfield. Oval 10" (framed).
Lent anonymously.

98

SAMUEL COTES
(English, 1734–1818)
Miniature of a Man. Signed with initials *S.C.* and dated 1761. Oval 1⅜".
Lent by Mrs. Richard Morawetz.

99

JOHN SMART
(English, 1740–1811)
Miniature of a Man. Oval 2⅛".
Lent by Mrs. Richard Morawetz.

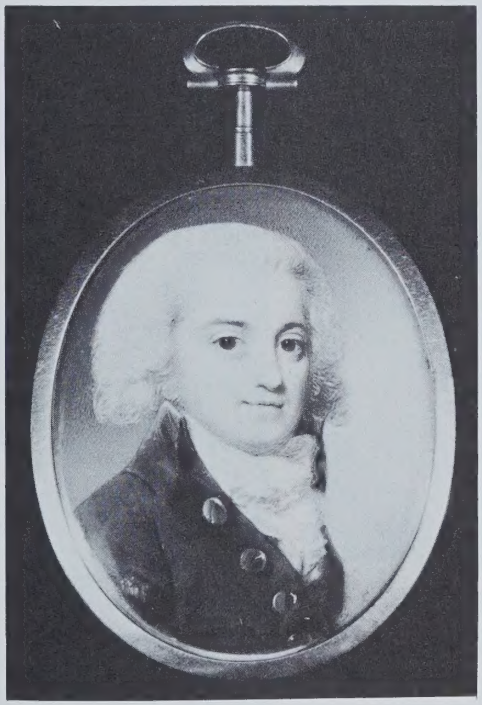
100

GEORGE ENGLEHEART
(English, 1752–1829)
Miniature of a Man. Signed with initial *E.* Oval 2".
Lent by Mrs. Richard Morawetz.

101

ANDREW PLIMER
(English, 1763–1837)
Miniature of a Man. Oval 1½".
Lent by Mrs. Richard Morawetz.

96



100

97

102

CHARLES JAGGER
(English, 1770–1827)
Miniature of Lord Aylmer, later Governor-in-chief of Canada from 1831–35.
Rectangular 5″.
Lent by Floyd S. Chalmers, S.M., LL.D.

103

CHARLES JAGGER
Miniature of Louisa Anne, Lady Aylmer.
Rectangular 5″.
Lent by Floyd S. Chalmers, S.M., LL.D.

104

BERNARD CHEVALIER DE GUERARD
(German, –1836)
Miniature of a Young Man. Signed and dated 1795. Circular 2⅜″.
Lent by Mrs. Richard Morawetz.

105

JOSEPH GRASSI
(Austrian, 1755–1838)
Miniature of a Young Lady. Signed. Oval 5″.
Lent by Mrs. Richard Morawetz.

106

JEAN-BAPTISTE ISABEY
(French, 1767–1855)
Miniature of a Young Woman. Signed and dated 1818. Oval 5½″.
Lent by Mrs. Richard Morawetz.

107

JEAN-BAPTISTE ISABEY
Miniature of a Woman. Inscribed on the back as being Letitia Buonaparte. Signed and dated 1802. Oval 3½″.
Lent by Arthur Temple, Esq.

109

108

FRIEDRICH-HEINRICH FÜGER
(German, 1751–1818)
Miniature of a Child. Signed with initial. Oval 2¾".
Lent by Mrs. Richard Morawetz.

109

CARL VON SAAR
(Austrian, 1771–1853)
Miniature of Frau Riegl. Signed. Oval 3½".
Illustrated in Bourgoing, *Bildnis Miniatur.*
Exhibited: Brussels 1912 "L'Exposition de la Miniature;" Vienna (Albertina) 1924; Vienna "Die Schöne Wienerin" 1930.
Lent by Mrs. Richard Morawetz.

110

CARL VON SAAR
Miniature of a Woman. Signed. Rectangular 3½".
Lent by Mrs. Richard Morawetz.

111

CARL VON SAAR
Miniature of a Woman. Signed and dated 1836. Rectangular 4½".
Lent by Mrs. Richard Morawetz.

112

KARL JOSEPH ALOYS AGRICOLA
(German, 1779–1852)
Miniature of a Young Woman. Signed. Oval 3¼".
Lent by Mrs. Richard Morawetz.

113

KARL JOSEPH ALOYS AGRICOLA
Miniature of a Man wearing a cloak. Signed. Oval 3½".
Lent by Mrs. Richard Morawetz.

114

MORITZ MICHAEL DAFFINGER
(Austrian, 1790–1849)
Miniature of a Young Man. Signed. Oval 3".
Lent by Mrs. Richard Morawetz.

115

EMANUEL PETER
(Austrian, 1799–1873)
Miniature of a Lady wearing a black veil. Signed and dated 1852. Oval 4½".
Lent by Mrs. Richard Morawetz.

105

113

116

AUSTRIAN MASTER
1st quarter 19th century.
Miniature of J. M. Baron de Frimont, General of Cavalry. Oil on copper, rectangular 6½". Perhaps the work of Johan Baptiste Lampi or Joseph von Kriehuber.
Lent anonymously.

117

ALOIS VON ANREITER
(Austrian, 1803–82)
Miniature of a Young Boy. Rectangular 4¼".
Lent by Mrs. Richard Morawetz.

118

ROBERT THEER
(Austrian, 1808–63)
Miniature of a Man. Signed and dated 1832.
Oval 3¾".
Lent by Mrs. Richard Morawetz.

119

ROBERT THEER
Miniature of an Elderly Man, the artist's father. Rectangular 3½".
Lent by Mrs. Richard Morawetz.

120

ROBERT THEER
Miniature of Thekla Theer, the artist's mother. Signed. Oval 3¾".
Lent by Mrs. Richard Morawetz.

121

GABRIEL DECKER
(Hungarian, 1821–55)
Miniature of a Man. Signed and dated 1849.
Rectangular 5".
Lent by Mrs. Richard Morawetz.

122

Silhouette Miniature of a Young Woman. Cut from white paper with a black background. American, early 19th century, traditionally ascribed to one of the Peale family of artists. Oval 7" (framed).
Lent anonymously.

123

UNKNOWN ARTIST
Early 19th century.
Silhouette Miniature of a Soldier, a nineteen year old Lieutenant in Brock's 49th Regiment. His head painted black, his jacket in colours. Oval in rectangular frame 6".
Lent anonymously.

124

UNKNOWN ARTIST
Silhouette Miniature of an Elderly Woman. Black paper highlighted with gold paint. Oval, in rectangular frame, 5¾".
Lent anonymously.

125

UNKNOWN ARTIST
Silhouette Miniature of a Man. Oval 5¼" (framed).
Lent anonymously.

Manuscripts

126
Vellum Leaf from a Psalter. Initial *V* with a miniature of Jeremiah being admonished by God, with marginal foliage and birds. 11" × 7½". French, 13th century.
Lent by Dean S. M. Field, Esq.

127
Vellum Leaf from a Psalter. Initial *A* with a miniature of Judith murdering Holofernes, with marginal foliage. 11" × 7½". French, 13th century.
Lent by Dean S. M. Field, Esq.

128
Two Vellum Leaves from a Book of Hours. Each with a large initial *D* in blue and burnished gold, with borders of ivy leaf decoration terminating in a "dragon" grotesque. 4" × 2⅞". School of Paris, *c.* 1290.
Lent by Dean S. M. Field, Esq.

126

129
Psalter. One hundred and eighty-nine vellum leaves in gothic hand, seven of the leaves with large illuminated initial and border of formalized foliage in red, blue, green and gold. English, 1340–50.
Lent by Dean S. M. Field, Esq.

130
Book of Hours of the Blessed Virgin Mary. One hundred and seventy-seven vellum leaves each decorated with marginal gold ivy design, with fourteen full page miniatures in colours and burnished gold. French, 1400–1425, the binding 17th century.
Lent by Dean S. M. Field, Esq.

131
Two Leaves from a Missal, Sarum Use. One with two columns of text, the other with music and text, both with a broad border of stylized vines and flowers in blue, red, green and gold. 10″ × 7″. English, 15th century.
Lent by Dean S. M. Field, Esq.

132
Vellum Leaf from an Antiphonary. Initial *N* with stylized foliage in red, gold and green. 14″ × 8½″. Florentine, early 15th century.
Lent by Dean S. M. Field, Esq.

133
Initial I *from a Choirbook.* With the head of Christ, in gold, blue and red. 6″ × 3½″. Italian, 15th century.
Lent by Dean S. M. Field, Esq.

134
Vellum Leaf from an Antiphonary. Gothic lettered text with initials in red and blue, with music in square notation on red four-line staves. Large initial *M* in red and blue with burnished gold ground and a miniature of the Virgin standing in prayer. Marginal foliage in red, blue, green and gold. 19½″ × 13½″. Florentine, *c.* 1450.
Lent by Dean S. M. Field, Esq.

131

135
Vellum Leaf from a Book of Hours of the Virgin. With a miniature of the Annunciation in blue and red in an arched compartment, over a large initial *D* and six lines of text. Full border of flowers and foliage in brilliant colour on a gold ground. 5⅞″ × 3⅞″. Paris, *c.* 1475.
Lent by Dean S. M. Field, Esq.

136
Vellum Leaf from an Antiphonary. Marginal foliage in colours and gold. 18½″ × 13″. Flemish, *c.* 1490.
Lent by Dean S. M. Field, Esq.

137
Vellum Leaf from an Antiphonary. Miniature showing St. John baptizing Jesus. 19½″ × 13½″. Spanish or Italian, *c.* 1500.
Lent by Mrs. Richard Morawetz.

138
FRANCESCO D'ANTONIO DEL CHERICO
Active 1463.
Saints and Putti. Fragments from an illuminated choir book. Del Cherico, a pupil of Lorenzo Monaco, is celebrated for illuminations done for Cosimo de Medici now in the Uffizi. Tempera and gold leaf on vellum. 4″ × 3⅝″, and 5⅜″ × 3⅞″.
Lent by Theodore Allen Heinrich.

137

Some Drawings

A drawing may quite precisely be defined in a variety of ways not allowed by the dictionary. It may give pleasure and provide information unknown to the editors of the Concise Oxford. According to them, it is a noun used "in vbl. senses, esp.: art of representing by line, delineation without colour or with single colour, (out of ~, incorrectly drawn); product of this, black-&-white or monochrome sketch". Of the eight categories of meaning defined and illustrated under the heading of the verb "to draw," only a subsection of the fifth, to trace, refers to pictorial delineation.

Drawings need be neither linear nor even objectively representational, let alone drab. A drawing may be made on any surface which will retain for longer than the time it takes to set it down an organized pictorial observation or experienced sensation of the kinds that can be expressed as two-dimensional images. It can be made with any tool that will leave an impression on or in the drawing surface, from the chewed end of a twig and a pliable brush through chalks, slate or pencils to such hard points as silver or steel. The surface is most commonly paper but it may be a wooden panel, a section of plastered wall, or even a smoothed patch of sand. The paper may be of any colour or may be provided with a special coloured ground. Monochromatic a drawing may but need not be. Fire may burn it, worms eat it, water dissolve it, but drawings, fragile as they seem, often have managed to escape all the perils of war and natural disaster.

Anyone can draw, however crudely. Men have been drawing for so long that one may suspect that drawing as a human accomplishment preceded speech. Its history antedates the invention of writing by at least fifteen thousand years. On the walls of French and Spanish caves vivid masterpieces linger whose creators are unlikely to have conversed in speech evolved much beyond the grunt and the shout. Yet every artist must learn to draw from the beginning, and each career based on draughtsmanship apparently retraces in the space of a single lifetime all the stages through which primitive man had to pass to develop an adequate vocabulary and technique of pictorially expressive drawing.

Art in its broadest sense – architecture, sculpture, every variety of design as well as painting itself – has always been dependent on drawing, for drawing provides a fundamental step between the concept, or observation, and realization. By drawing the artist has traditionally worked through various stages in the achievement of his purpose. There is always in the visual arts a perilous gap between idea and thing. It doesn't much matter in the question of creative process whether we are dealing with a painter standing before easel or wall, a sculptor preparing to attack a block of stone or a heap of wet clay and an armature, or an architect contemplating a plot of raw land with a set of requirements. The translation of imaginative concept to finished work of art requires a fusion of inspired vision with a combination of elements which may call on a vast accumulation of conscious and unconscious stored observations and feelings as well as on direct factual data, all of which must operate through acquired techniques with often fractious materials. The artist's dream or vision is of no material value until he finds the means to share it with others.

A part of the fascination of drawings clearly resides in the chance they give us to intrude into the workings of the creative imagination as it strives to resolve the problems it has set for itself. The artist seldom intends us to have this privilege.

Drawing for him is basically a private matter, a step in his working method toward what for him are far more important ends. Drawings undertaken as finished works of art and meant for sale or presentation form a very minor quantity in the total work of any serious artist, if he produces them at all. The aged Michelangelo more than once made large bonfires of his drawings, lest posterity discover the labour and the agonies of indecision his masterpieces had cost him. Yet already in his lifetime Vasari was eagerly collecting and elaborately mounting every old drawing he could lay his hands on or contemporary sheet he could talk out of its creator.

The ownership of drawings appeals to a variety of interests. Among the worthier if more selfish ones is the immense privilege of being able to enjoy a thing of beauty free of all outside distraction, to study and re-study the intimate evidence of a great creative mind and temperament at work.

But the study and enjoyment of old drawings are full of paradox. Many really fine sheets are not by the great masters but must be attributed to relatively unknown hands. Almost equally surprising, certain sheets indubitably from the hands of titans are dull, inept or downright ugly, though hardly for those reasons unworthy of preservation. Since drawing is a learned process, is usually confined to a small compass, and more easily than full-scale painting can conceal limitations of invention, it is natural enough for a modest talent to perform manfully on paper. The lover of drawings must develop a far wider and deeper acquaintance with the secondary artists of the past, their names, manners and works, than need the more casual gallery visitor.

If drawing can be taught and learned, this is not to say that drawings are all alike. This is so personal a form that within the work of a particular style or school, the family resemblances are more apparent than real, and wide variation is possible among the drawings of a single artist. These differences are partly the consequences of development or change in individual style, but at least equally reflect differences of intention and material. The imprint of even the greatest masters is so affected and creates innumerable problems for the connoisseur.

In Toronto we often enough see contemporary drawings and those of the impressionist and post-impressionist masters of the French school, but Europe has been producing marvellous drawings since the late Middle Ages and these are almost never seen here. Early sheets are now very rare but we must remember that the famous skills of the early Renaissance derived from the long traditions of illuminators and fresco painters. In choosing a modest cross-section from my own collection I have therefore confined myself to sheets of the 15th, 16th, 17th and 18th centuries, leaving out most of the French masters, since many of these were shown fairly recently at the Art Gallery. It has been my purpose to demonstrate something of the variety possible within the broad limits of this versatile term.

The tyranny of great names has so strong a hold in our material world that I should much prefer to show my drawings without labels, in the hope that they might be enjoyed for their intrinsic merits. But labels there must be and if any of them lead to fruitful differences of opinion, I shall have learned something.

THEODORE ALLAN HEINRICH

139

ANONYMOUS FLORENTINE

Saint Sebastian. c. 1400. Brush, sepia and bistre with touches of red and yellow over silver point. $2^{11}/_{16}'' \times 2^{1}/_{16}''$. Ex. coll. Fairfax-Murray.

Lent by Theodore Allen Heinrich.

140

FILIPPINO LIPPI

(1457–1504)

Procession of Distinguished Captives. c. 1500.

Perhaps derived from a Roman relief. Related to panels in the National Gallery, London. Pen and sepia wash heightened with white gouache on prepared ground. $5^{13}/_{16}'' \times 17^{3}/_{4}''$.

Lent by Theodore Allen Heinrich.

141

GIOVANNI ANTONIO BOLTRAFFIO

(1467–1516)

The Angel of Plenty. Black chalk on blue paper. $14^{13}/_{16}'' \times 9^{7}/_{8}''$. Ex. coll. Fairfax-Murray. Exhibited: Los Angeles 1952, Municipal Art Commission: *Leonardo da Vinci*; Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection*; Montreal 1953, Montreal Museum of Fine Arts: *Five Centuries of Master Drawings.*

Lent by Theodore Allen Heinrich.

142

FRA BARTOLOMMEO
(1472–1517)
Milo of Croton. Pen. 2 5/16" × 1 3/4". Ex. coll. Fairfax-Murray. Exhibited: Los Angeles 1952, Municipal Art Commission: *Leonardo da Vinci*; Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

143

ANONYMOUS FLORENTINE
Head with Hooded Eyes and Faint Smile. *c.* 1480–90. A sculptor's drawing. Charcoal with white on grey-blue paper. 11 3/16" × 8 9/16". Exhibited: Pasadena 1951, Pasadena Art Institute: *Master Drawings*; San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

144

RAFFAELO SANZIO called **RAPHAEL**
(1483–1520)
Portrait of a Young Woman. When in the Dutch Royal collection this bore the probably apocryphal title of "La Soeur de Raphael." Pen. 5" × 3 3/8". Ex. coll. King William II of Holland, Dukes of Atholl, Ferguson. Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

145

ANDREA D'AGNOLO called ANDREA DEL SARTO
(1486–1531)
Head of an Infant. Red chalk on prepared buff ground. 4⅜″ × 3¼″. Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection.* Lent by Theodore Allen Heinrich.

146

ANONYMOUS VENETIAN
Saint George and the Dragon. c. 1490. The Giorgonesque character of this spirited and romantic drawing is marked. Some authorities have tried to link it to the young Titian, and one connects it with the Giovanni Bellini predellae at Pesaro but they seem to be too early (*c.* 1475). It remains a delightful enigma, not helped by an old inscription on the back to Bossano, who was born only in 1510. Pen. 7¼″ × 5⅜″. Ex. colls. Pacetti, Fairfax-Murray. Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery, *100 Drawings from the Heinrich Collection*; Montreal 1953, Montreal Museum of Fine Arts: *Five Centuries of Master Drawings.* Lent by Theodore Allen Heinrich.

147

JACOPO CARRUCCI called PONTORMO
(1494–1552)
Study for a Deluge. The piling up of figures recalls Rosso's "Moses Defending the Daughters of Jethro," but the hand is Pontormo's. Slate. 10¼″ × 10^{11}⁄$_{16}$″. Lent by Theodore Allen Heinrich.

146

148

ANONYMOUS FLORENTINE

Study of Two Nude Archers for a Martyrdom of Ss. Cosmas and Damian. c. 1500–1505. Closely related to the "Large Florentine Sketchbook" composed of drawings by the young Raphael and associates. Exhibited: Pasadena 1951, Pasadena Art Institute: *Master Drawings;* San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection.* Ex. colls. Fairfax-Murray, Negrotti.
Lent by Theodore Allen Heinrich.

149

ATTRIBUTED TO AGNOLO ALLORI
called BRONZINO
(1502–1572)
Portrait of a Bearded Man. c. 1550. Finished portrait drawings of the Italian 16th century are exceedingly rare. This is a second version of an Uffizi drawing in poor condition that long if inexplicably posed as a portrait of Michelangelo, now called by Frederic Hartt a self-portrait of Giulio Romano. Although this has affinities with paintings by both Pontormo and Parmigianino, it surely belongs stylistically in the series of Bronzino's melancholy portraits of dyspeptic Florentine merchants. Black, red and white chalks on prepared ground. $18\frac{1}{2}'' \times 14\frac{3}{4}''$.
Ex. coll. Fairfax-Murray.
Lent by Theodore Allen Heinrich.

150

MAZZOLA called IL PARMIGIANINO
(1503–40)
Four male figures. Ink heightened with white chalk. $9\frac{3}{4}'' \times 6''$.
Lent by Dean S. M. Field, Esq.

151

FRANCESCO PRIMATICCIO
(1504–1570)
Three Figures. Study for a sculptural decoration in plaster, presumably for Fontainebleau. Pen and peach-red wash over chalk indications. $11\frac{1}{4}'' \times 5\frac{5}{16}''$.
Lent by Theodore Allen Heinrich.

149

152

LAMBERT LOMBARD
(1506–1566)
Portrait of a Lady in a Wimple. Brush, watercolour on watermarked paper. 5⅜″ × 4⁹⁄₁₆″.
Lent by Theodore Allen Heinrich.

153

FRANCESCO DEI ROSSI SALVIATI
(1510–1563)
Studies for a Last Judgment. On the verso is another study of two figures for the same subject. The drawing has also been attributed to Daniele da Volterra (1509–1566). Red chalk on buff paper. 10⁵⁄₁₆″ × 13¹¹⁄₁₆″. Ex. coll. Dr. Ludwig Pollak.
Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery, *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

154

LELIO ORSI
(1511–1587)
The Supper at Emmaus. c. 1560. Study for a lost painting closely associated with those in London (National Gallery) and Hartford. Pen and wash heightened with white on grey-blue paper. 13″ × 16¾″.
Lent by Theodore Allen Heinrich.

155

FEDERIGO BAROCCI
(1526–1612)
Head of an Infant. Black, red and white chalks on grey-blue paper. 9⅜″ × 7¼″.
Exhibited: Pomona 1952, Pomona College Art Gallery, *Christmas Drawings*; Scottsdale 1953, Arizona Art Foundation: *Master Drawings.*
Lent by Theodore Allen Heinrich.

156

LUCA CAMBIASO
(1527–1585)
The Holy Family with the Infant St. John. Pen. 13$\frac{7}{16}$″ × 9⅝″. Exhibited: Pasadena 1951, Pasadena Art Institute, *Master Drawings*; Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection*; San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection*; Scottsdale, 1953, Arizona Art Foundation: *Master Drawings.*
Lent by Theodore Allen Heinrich.

157

PAOLO CALIARI called VERONESE
(*c.* 1530–1588)
Seventeen Studies for a Martyrdom of St. Sebastian. A typical working sheet by the Venetian master. Two larger studies of St. Sebastian are on the verso with two groups of flying putti. Pen. 7½″ × 10$\frac{5}{16}$″.
Ex. colls. Pacetti, Fairfax-Murray, Negrotti.
Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery, *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

158

SANTI TITI called SANTI DI TITO
(1538–1603)
Adoration of the Shepherds. Black chalk and pen, pricked for transfer and squared in red chalk for enlarging. 15⅞″ × 12⅜″. Ex. coll. Marietti. Exhibited: Los Angeles 1952, U.C.L.A. Art Gallery, *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

159

FEDERIGO ZUCCARI
(1541–1609)
Angel Playing a Viol. 1574. Long attributed to Niccolo dell'Abbate in connection with frescoes in Modena Cathedral, this handsome sheet has recently been properly associated with Zuccari's Annunciation fresco in Santa Maria Novella, Florence, where works of this date are overshadowed by Masaccio and Ghirlandaio. Red chalk. 13″ × 10⁹⁄₁₆″. Ex. coll. Pacetti. Exhibited: Pasadena 1951, Pasadena Art Institute, *Master Drawings;* Pomona 1952, Pomona College Art Gallery: *Christmas Drawings;* Scottsdale 1953, Arizona Art Foundation: *Master Drawings;* Bordeaux 1962, Musée de la Ville de Bordeaux, *L'Art au Canada.*
Lent by Theodore Allen Heinrich.

160

DOMENICO THEOTOCOPOULI called EL GRECO
(1541–1614)
Saint Francis (?) Contemplating a Skull. Black chalk touched with white on grey paper. 5³⁄₁₆″ × 5″. Ex. coll. Fairfax-Murray. Exhibited: Pasadena 1951, Pasadena Art Institute: *Master Drawings;* Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection;* Montreal 1953, Montreal Museum of Fine Arts: *Five Centuries of Master Drawings;* New York 1953, Delius Gallery: *Mannerist Drawings.*
Lent by Theodore Allen Heinrich.

160

161

BARTHOLOMAUS SPRANGER
(1546–1627)
The Baptism of Christ. Pen heightened with white body colour on prepared brown ground, scored for tracing. 11¼″ × 15¹³⁄₁₆″. Signed *Spranger* on verso. Ex. coll. Lanna.
Lent by Theodore Allen Heinrich.

162

HENDRIK GOLTZIUS
(1558–1617)
The Holy Family. Preparatory drawing for one of the six large plates known as "The Masterpieces of Goltzius," this one in imitation of F. Barocci. Pen and sepia wash. 14⅝″ × 12⅜″. Signed. Ex. coll. Sir Thomas Lawrence (blind stamp).
Lent by Theodore Allen Heinrich.

163

LUDOVICO CARDI called **CIGOLI**
(1559–1613)
Studies for the Vision of St. Jerome. 1597–8. Essays towards an altarpiece completed in 1599 for the Church of S. Giovanni dei Fiorentini in Rome. Pen with bistre and sepia washes. 8¹⁵⁄₁₆″ × 8¼″. Ex. colls. Pacetti, Fairfax-Murray. Exhibited: Pasadena 1951, Pasadena Art Institute: *Master Drawings*; Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection*; Montreal 1953, Montreal Museum of Fine Arts: *Five Centuries of Master Drawings.*
Lent by Theodore Allen Heinrich.

164

164

ANNIBALE CARRACCI
(1560–1609)
Landscape with Fortified Bridge. Pen. 7⅝″ × 13 1/16″. Ex. colls. "Ein gelehrter Sammler" Vienna 1938, Nan-Kivell. Exhibited: London 1943, Arcade Gallery, *Master Drawings*; Pasadena 1951, Pasadena Art Institute, *Master Drawings*; San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

165

ABRAHAM BLOEMAERT
(1564–1651)
The Judgement of Paris. 1592. Pen and bistre wash. 14⅞″ × 19⅜″. Ex. coll. Benedict Nicholson. Exhibited: London 1950, Arcade Gallery: *Mannerist Drawings*; Pasadena 1951, Pasadena Art Institute: *Master Drawings*; San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection*; Montreal 1953, Montreal Museum of Fine Arts: *Five Centuries of Master Drawings*; New York 1954, Metropolitan Museum of Art: *The Golden Age of Dutch Paintings*; Vancouver 1964, Vancouver Art Gallery: *The Nude in Art.*
Lent by Theodore Allen Heinrich.

166

VENTURA SALIMBENI
(1568–1613)
Obverse, *Two Heads*, with an inscription. Reverse, studies for feet and a head. Red chalk. 8¼″ × 6¼″.
Lent by Dean S. M. Field Esq.

165

Ad infiniti pericoli si espongono coloro che si lasciano vincere dalle lusinghe de
da gli altri inbonghi appetiti, perche di questi piaceri non se ne cava altro se non

166

167

GUIDO RENI
(1575–1642)
Study for St. John the Baptist in the Desert. Red chalk on watermarked paper. 18″ × 10⅞″. Ex. colls. Sir Peter Lely, Richardson, Sir Joshua Reynolds, Nan-Kivell. Exhibited: London 1943, Arcade Gallery: *Master Drawings;* Pasadena 1951, Pasadena Art Institute: *Master Drawings;* Los Angeles 1952, U.C.L.A. Art Gallery: *100 Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

168

GIACOMO CAVEDONE
(1577–1660)
A Praying Monk. c. 1600–1610. Black chalk touched with red and white chalks on blue paper. 11$\frac{1}{16}$″ × 8½″.
Lent by Theodore Allen Heinrich.

169

ANDREA ANSALDO
(1584–1638)
Christ with Mary Magdalene. Red chalk. 12″ × 10″. Ex. coll. Sir Joshua Reynolds.
Lent by Dean S. M. Field Esq.

170

JUSEPE DE RIBERA
(1588–1656)
Saint Jerome in Meditation. Black and red chalks touched with white chalk. 18¼″ × 14⅞″. Ex. coll. Ferguson. Exhibited: Bordeaux 1962, Musée de la Ville: *L'Art au Canada.*
Lent by Theodore Allen Heinrich.

169

171

GIOVANNI FRANCESCO BARBIERI
called GUERCINO
(1591–1666)
Venus, Mars and Cupid. 1634. Preparatory drawing for a famous painting completed for the Duke of Modena in 1634, now in the Modena Gallery. Pen. 9⅝″ × 13¾″. Ex. coll. Unidentified Italian with elaborate armorial stamp.
Lent by Theodore Allen Heinrich.

172

JAN VAN GOYEN
(1596–1656)
View of the Market in Delft. 1653. Black chalk. 6¾″ × 10½″. Signed with monogram and dated.
Lent by Theodore Allen Heinrich.

173

ADRIAEN VAN OSTADE
(1610–1685)
The Itinerant Musician. c. 1645. Study for a painting (one of a related series) once in the collection of Sir George Donaldson and now in Holland. Pen and watercolour over chalk. 13⁹⁄₁₆″ × 11¼″.
Lent by Theodore Allen Heinrich.

174

GERARD DOU
(1613–1675)
The Family Mealtime. c. 1650. Red chalk. 12⁷⁄₁₆″ × 11⁵⁄₁₆″ on paper with the watermark of the *Fool with seven-pointed collar.* Ex. coll. Kurfürsts of Mainz. Exhibited: New York 1954, Metropolitan Museum of Art, *The Golden Age of Dutch Painting.*
Lent by Theodore Allen Heinrich.

175

CARLO CIGNANI
(1628–1719)
Two Putti. Red chalk and brush. 8″ × 5¾″.
Lent by Dean S. M. Field Esq.

176

ATTRIBUTED TO MEINDERT HOBBEMA
(1638–1709)
Two Landscapes: End of a Village with Wayfarer, Edge of a Village. Wash over delicate black chalk indications. 7⅜″ × 9$^{15}/_{16}$″ and 7″ × 9⅞″.
Lent by Theodore Allen Heinrich.

177

GIACOMO PAROLINI
(1663–1733)
Rest on the Flight into Egypt. Red chalk. 16″ × 10½″. Ex. coll. Skippe.
Lent by Dean S. M. Field Esq.

178

MARCO BENEFIAL
(1684–1764)
Two Tormenters of Christ. 1731. One of three preparatory drawings in this collection for Benefial's masterpiece *The Flagellation* in the Church of the Stigmata, Rome. Black chalk heightened with white on grey-blue paper. 18¼″ × 11⅝″. Ex. colls. Pacetti, Fairfax-Murray, Negrotti.
Lent by Theodore Allen Heinrich.

179

WILLIAM HOGARTH
(1697–1764)
Portraits of a Wife and Husband. Pencil. 7¾″ × 6⅛″, and 7$^{13}/_{16}$″ × 6⅛″. One watermarked.
Lent by Theodore Allen Heinrich.

180

EDMÉ BOUCHARDON
(1698–1762)
Three Putti. Red chalk. 13″ × 9¼″.
Lent by Dean S. M. Field Esq.

181

JEAN ETIENNE LIOTARD
(1702–1789)
Portrait of a Lady in Turkish Dress. The lady was a celebrated beauty, Mary Gunning, Countess of Coventry. The drawing is a study for the painting in the Rijksmuseum, Amsterdam (replica in the Geneva Museum). Red chalk. 13 9/16" × 9 7/8".
Lent by Theodore Allen Heinrich.

182

FRANÇOIS BOUCHER
(1703–70)
Nymphs. Red chalk. Signed. 20" × 13".
Lent by Mr. and Mrs. Thomas J. Bata.

183

FRANCESCO GUARDI
(1712–1793)
View of Venice from Beyond the Arsenal. Pen and sepia wash. 6 11/16" × 8 7/8". Three crescents watermark. One of the account notations on the verso is dated 1776.
Exhibited: Pasadena 1951, Pasadena Art Institute: *Master Drawings*; San Diego 1952, San Diego Museum of Fine Art: *Master Drawings from the Heinrich Collection.*
Lent by Theodore Allen Heinrich.

Prints and Books

The knowledge that a painting is the only one of its kind has always gratified the owner more than the artist. The print is not the refuge of the second-rate artist, but rather a way of creating many 'originals' for a wider audience to enjoy. Expressing himself by means of incising a few lines on wood or metal, the artist accepts a discipline far more spartan than painting, and equally valid as a form of artistic expression.

The earliest printing technique was the woodcut, which was developed in the 15th century. Originally conceived as a means of making cheap reproductions, it was exploited for its artistic possibilities by such artists as Albrecht Dürer and his followers Hans Schäuffelin and (Hans) Baldung Grien. A 'relief' (*relievo*) technique, the woodblock is prepared by cutting a raised pattern on the surface which is then inked with a roller and printed by hand or on a press. Large numbers of woodcuts produced for export played an important role in the dissemination of styles between the gothic north and Renaissance Italy.

During the 16th century the woodcut was succeeded in popularity by line-engraving, an incised (*intaglio*) technique. Lines to receive the ink are cut with a graver into a copper plate over which paper is pressed. Mastering the subtleties of the new technique, Albrecht Dürer became the foremost exponent of this medium. Combining the calligraphic and decorative gothic approach with the plastic and sensuous Renaissance approach, his work epitomizes the achievement of the High Renaissance in the north.

During the 18th and 19th centuries, water-coloured engravings enjoyed great popularity. *The Battle of Sempach*, in this technique, is illustrative of the contemporary enthusiasm for topographical views and representations of historic events.

Lithography was invented in Bavaria in 1796. The design is drawn on porous limestone with a greasy crayon which resists the water in which the stone is then soaked, but absorbs ink. Quantities of inexpensive and popular prints were produced by this method, such as the English boxing scenes which exemplify the 19th century love of sporting prints.

Although the painting and the print are products of different crafts, the creative act is essentially the same. At their worst, prints may be no more than cheap reproductions of original works; at their best they are brilliant artistic statements in their own right.

Books, like paintings, were for a long time the exclusive property of the elite. With the invention by Gutenberg in 1457 of movable type the mass production of relatively inexpensive books became possible, and in turn created a popular demand. The great achievements of learning in the Renaissance were largely a result of this late medieval invention which facilitated the accumulation and dissemination of knowledge. With the introduction of the printed book the illuminated manuscript became an art form and a collector's item, just as the new technology today, with its diverse methods of communicating information, has increased our interest in collecting books, particularly those of historical interest and aesthetic appeal.

For the Canadian collector, books pertaining to discovery such as the voyages of Champlain, Cook and Vancouver are fascinating, with their accounts of the strange new land and the natives who inhabited it. For those interested in literature there is the first English Canadian novel *The History of Emily Montague*, published in 1769, and sportsmen will enjoy *Boxiana* by Pierce Egan and Lt. Col. Hawker's *Instruction to Young Sportsmen*.

KATHARINE LOCHNAN

184

HANS SCHÄUFFELIN
(German, 1480–*c.* 1540)
The Stoning of St. Stephen. Woodcut.
9½″ × 6½″.
Lent by Mr. Herman Levy, O.B.E

185

ALBRECHT DÜRER
(German, 1471–1528)
Burgundian Standard Bearer. Engraving.
4⅝″ × 3″.
Lent by Mr. Herman Levy, O.B.E.

186

ALBRECHT DÜRER
The Sea-Monster. Engraving. 9½″ × 7½″.
Lent by Mr. Herman Levy, O.B.E.

187

(HANS) BALDUNG GRIEN
(German, 1484–1545)
Witches Sabbath. Grien, who worked in Dürer's workshop from 1502–6, has used Dürer's monogram on this woodcut.
14½″ × 10″.
Lent by Mr. Herman Levy, O.B.E.

188

L. MIDART
(Swiss, 1733–1800)
Three Battle Scenes of Sempach. Coloured engravings. 19″ × 13¾″.
Lent by Mr. and Mrs. W. Zuppinger.

189

FOUR LITHOGRAPHS OF BOXERS
Famous English boxers, Thomas Shelton, Jack Randall, James Belcher and David Hudson. Published by S. W. Forbes, London 1819–20. 18″ × 14″.
Lent anonymously.

190

LAUDONIÈRE
Brevis Narratio, illustrated by T. De Bry. 1591.
Lent by Leslie W. Black.

191

C. WYTELEET
Histoire universelle de Indes. Douay, 1603.
Lent by Leslie W. Black.

184

185

192

SAMUEL DE CHAMPLAIN
Les voyages de la nouvelle France occidentale, dicte Canada. This copy contains the original map which is rare. Paris, 1632.
First edition, second issue.
Lent by Floyd S. Chalmers, S.M., LL.D.

193

THOMAS JAMES
The Strange and Dangerous Voyage of Captaine Thomas James. London, 1633.
Lent by Leslie W. Black.

194

ALLAIN MANESSON MALLET
Les travaux de mars, ou l'art de la guerre. 1696.
Lent by Mr. and Mrs. Gerald Stevens.

195

LOUIS HENNEPIN
A New Discovery of a Vast Country in America. London, 1698.
Lent by Leslie W. Black.

196

WILLIAM DAMPIER
A New Voyage Round the World. Dampier was accused of turning pirate on this voyage. London, 1697.
Lent by Leslie W. Black.

197

WILLIAM HACKE
A Collection of Original Voyages. London, 1699.
Lent by Leslie W. Black.

198

BARON DE LAHONTAN
New Voyages to America. Baron Lahontan explored the Midwest, after being stationed on military duty in Canada in 1683. Two volumes. London, 1703.
Lent by Floyd S. Chalmers, S.M., LL.D.

199

HENRI JOUTEL

Journal historique. An account of the last voyage of La Salle from the Gulf of Mexico and up the Mississippi, 1684–87. Joutel, the intendant of the expedition, escaped, but La Salle was slain. Paris, 1713. First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

200

PIERRE DE CHARLEVOIX

Histoire et description generale de la Nouvelle France. Charlevoix, a Jesuit, taught in Canada from 1705–9, and returned as an explorer. Maps by Bellin.
Lent by Floyd S. Chalmers, S.M., LL.D.

201

FRANCES (MOORE) BROOKE

The History of Emily Montague. The first Canadian fiction in English. London, 1769. Four volumes.
Lent anonymously.

202

CAPTAIN JAMES COOK

A Voyage to the Pacific Ocean in 1776–1780. Contains the first account of Canada's Pacific Coast. Three volumes plus portfolio of maps and sketches. London, 1785. Second edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

203

GEORGE VANCOUVER

A Voyage of Discovery to the North Pacific Ocean. Three volumes and folio of charts. London, 1798.
Lent by Leslie W. Black.

204

SIR ALEXANDER MACKENZIE

Voyages from Montreal. An early account of the fur trade. London, 1801.
Lent by Floyd S. Chalmers, S.M., LL.D.

205

GEORGE HERIOT

Travels Through the Canadas. London 1807.
Lent anonymously.

206

PIERCE EGAN
Boxiana – Ancient and Modern Pugilism by "One of the Fancy". London, 1812.
Lent by Leslie W. Black.

207

WILLIAM SMITH
History of Canada. The first general history of Canada. Two volumes. Montreal, 1815.
First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

208

GABRIEL FRANCHÈRE
Relation d'un voyage à la côte du nord-ouest de l'ouest de l'Amerique septentrionale (in 1810–14). Montreal, 1820. First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

209

SIR JOHN FRANKLIN
Narrative of a Journey to the shores of the Polar Sea in 1819–22.
London, 1823. First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

210

SIR JOHN FRANKLIN
Narrative of a Second Expedition to the shores of the Polar Sea in 1825–27. London, 1828. First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

211

LT. COL. HAWKER
Instruction to Young Sportsmen (All that relates to guns and shooting). London, 1824.
Lent by Leslie W. Black.

212

JOSEPH BOUCHETTE
The British Dominions in North America. Bouchette, Surveyor-General of Lower Canada 1804–1841, covers the lands from Upper Canada to Newfoundland. Two volumes. London, 1832. First edition, second issue.
Lent by Floyd S. Chalmers, S.M., LL.D.

213

WILLIAM LYON MACKENZIE
Mackenzie's Own Narrative on the Late Rebellion and Siege of Toronto 1837. Toronto 1838.
Lent by Leslie W. Black.

214

WILLIAM LYON MACKENZIE
The Caroline Almanack. Rochester, N.Y., Gazette Office, 1840.
Lent by Leslie W. Black.

215

WILLIAM HENRY BARTLETT
Canadian Scenery. Five parts, issued quarterly. London, 1840.
Lent by Mr. and Mrs. Martin L. Wills.

216

PAUL KANE
Wanderings of an Artist among the Indians of North America. Kane, Irish-born, lived in York and later Toronto. He painted numerous portraits of Indians. This volume covers his travels from 1845–48. London 1859. First edition.
Lent by Floyd S. Chalmers, S.M., LL.D.

217

Toronto in the Camera. Toronto 1868.
Lent by Leslie W. Black.

Clocks, Watches and Vertu

One of the functions of those arts which we call "applied" is to make everyday life more agreeable by combining the virtue of the utilitarian with the grace and beauty of the decorative. A modern watch, a perfect time-keeping, shock-resistant waterproof marvel, is in our eyes primarily a functional object. We cannot imagine the flourish and pride with which an 18th century gentleman could proffer his exquisite snuff box, or entertain his friends with a newly acquired watch on whose dial tiny metal figures would jump into activity to celebrate the passing of each hour. But it is the decorative element, inspired by the craftsman's imagination, which fascinates many collectors. The most charming pieces are often small objects such as watches, boxes, fans and perfume bottles, which can be easily held in the hand and appreciated as a visual as well as a tactile experience.

The majority of the watches displayed here belong to a group known as automaton watches, which delight the ear with their chiming and musical mechanisms as well as appeal to the eye with their varied decorative embellishments of gold, silver and enamel. Such watches became very popular in the late 18th and early 19th centuries. Although they are generally unsigned, they were mostly made in Switzerland and France. The simplest and most common type is that in which one or two metal automata figures, often in classical dress, stand on each side of the dial and raise their arms to strike gongs to announce the hours and quarters. Some watches combine a more complex musical mechanism along with the automata, such as in the examples where the automata appear to play musical instruments.

The technique of enamel decoration fuses a type of glass paste, containing metallic colours, to a metal base. Although its use has a long history, enamelling was particularly popular in the 18th and early 19th centuries for watch-cases and other objects such as snuff boxes, candlesticks and étuis, those tiny boxes equipped with various scissors, tweezers, penknives, needles, etc. Another type of decoration popular around 1800 for watch-cases and snuff boxes used tinted gold of various shades, produced by alloying the gold with small amounts of different metals.

A fine early watch on display, a German example dated 1648, is said to have belonged to Oliver Cromwell, whose name is inscribed on the face. A unique mid-18th century portable silver compass-sundial is of particular interest to Canadian collectors. Its present owner's research has affirmed that the dial was made for a Frenchman who came to New France as an army officer and travelled and served in the numerous places in North America named on the dial.

A number of bracket clocks dating from the 17th to the 19th centuries, and a rare standing barometer by Daniel Quare reflect the collector's admiration for the fine sober craftsmanship of this period.

A few earlier but outstanding objects in this section include two necklaces of gold, turquoise and lapis lazuli from the South American Chimu culture of about 1200, and an early 16th century brass bowl from Augsburg with repoussé and punched decoration. It belongs to a group of brass objects (generally known as *Dinanderie* after the town Dinant, the main centre of production) which was probably the type of booty making up the so-called Burgundian "gold-plate" of the late 15th century (ref. an article by Lieut. Col. J. G. Birch, "Early Nuremburg Brass Dishes" in *Connoisseur*, June 1929, pp. 328–333). A dish made of mother-of-pearl plaques illustrates a material popular in the early Stuart period in England, though it was probably an export from Germany.

JEAN FERGUSON

218

OVAL WATCH
By Bockels, Aachen, the face engraved with the name of *Oliver Cromwell* and the date 1648.
Lent anonymously.

219

SILVER-CASED WATCH
The enamel dial painted with a church, a grave-digger in the foreground, and a windmill in the background with rotating sails.
Lent by Morton Shulman.

220

TRAVELLING WATCH
Enamelled with two women standing beside a monument, an aperture below disclosing a rotating disc painted with figures.
Lent by Morton Shulman.

221

GOLD AND ENAMEL-CASED WATCH
The back set with pearls and oval panels enamelled with cupids, a central panel with memorial urn inscribed beneath *Souvenir*.
Lent by Morton Shulman.

222

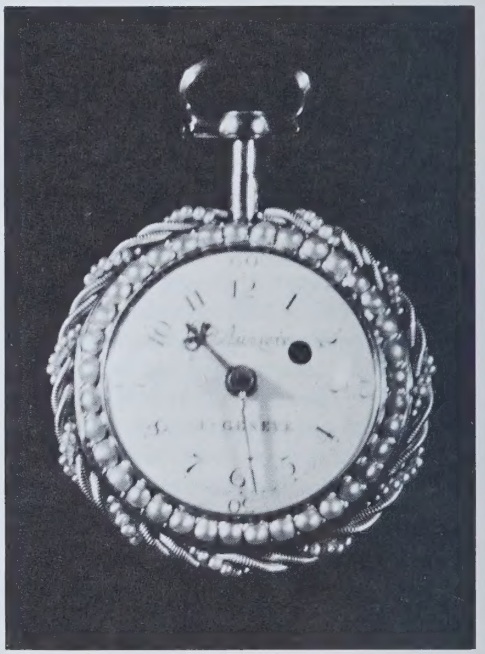
GOLD-CASED WATCH
Inscribed *G. Auziere, Geneva*, on the white enamel dial, with pearl bezels.
Lent by Morton Shulman.

223

MUSICAL REPEATING WATCH
Inscribed *Breguet*, with small separate hour and seconds chapter rings, the face covered with a glass to display the mechanism.
Lent by Morton Shulman.

224

GOLD-CASED WATCH
With white enamel annular dial.
Lent by Morton Shulman.



222

225

GOLD-CASED AUTOMATON REPEATING WATCH
Small white enamel dial flanked by two figures in classical costume who strike bells.
Lent by Morton Shulman.

226

GOLD-CASED AUTOMATON REPEATING WATCH
Similar to the above.
Lent by Morton Shulman.

227

GOLD-CASED AUTOMATON REPEATING WATCH
Similar to the above.
Lent by Morton Shulman.

228

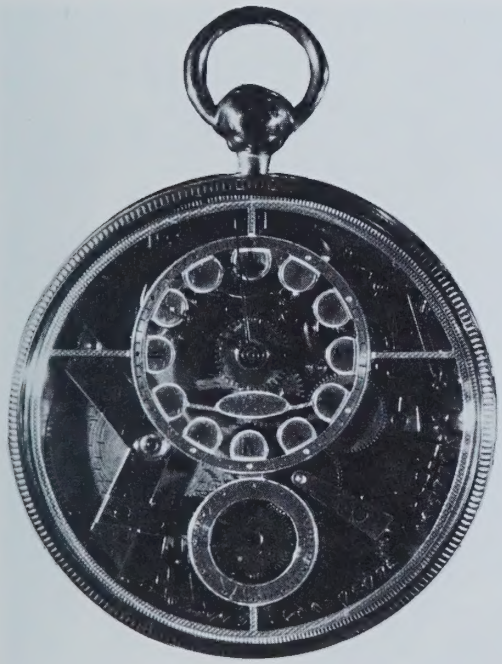
GOLD-CASED AUTOMATON REPEATING WATCH
Small white enamel dial flanked by two figures in tribal dress who strike bells.
Lent by Morton Shulman.

229

GOLD-CASED AUTOMATON REPEATING WATCH
Inscribed *Breguet et Fils* on the white enamel annular dial; inside it two cupids strike bells above, with two cupids in a workshop below.
Lent by Morton Shulman.

230

GOLD-CASED AUTOMATON WATCH
Enamelled back showing a kitchen interior with a figure spinning and a spit in the fireplace being turned by a dog in a treadmill.
Lent by Morton Shulman.



223

231

GOLD-CASED AUTOMATON REPEATING WATCH

The back enamelled with a rural scene, a mill with a turning water wheel and figures in the foreground.
Lent by Morton Shulman.

232

GOLD-CASED AUTOMATON REPEATING WATCH

The back enamelled with a rural scene, a mill with a turning water wheel and a fisherman and two other figures in the foreground.
Lent by Morton Shulman.

233

PAIR OF MUSICAL AUTOMATON WATCHES

The backs enamelled and inset with pearls, the faces enamelled with a landscape with automata figures of a harpist and lutist.
Lent by Morton Shulman.

234

GOLD-CASED AUTOMATON REPEATING WATCH

Case opening to show enamelled figures who hit bells held by a cupid above a small enamelled hour and seconds dial.
Lent by Morton Shulman.

235

GOLD-CASED AUTOMATON REPEATING WATCH

White enamel annular dial with two cupids inside striking bells, a seated cupid below.
Lent by Morton Shulman.

236

GOLD-CASED AUTOMATON REPEATING WATCH

White enamel annular dial with two cupids who strike bells at the quarters. In the arcade above the figure of Time appears and the hours are struck on his scythe by a figure of a man.
Lent by Morton Shulman.

240
241

236
238

237

GOLD-CASED AUTOMATON REPEATING WATCH
White enamel annular dial with two figures of horsemen with lances who appear at the hours in the arcade above; a single horseman below.
Lent by Morton Shulman.

238

GOLD-CASED AUTOMATON REPEATING WATCH
Small chequered enamel dial with the figure of Death above; two figures of angels appear beside him in the arcade at the hours.
Lent by Morton Shulman.

239

GOLD-CASED AUTOMATON REPEATING WATCH
The back with two formally dressed figures striking bells; between them a swan and a putto in a fountain jetting a stream of water.
Lent by Morton Shulman.

240

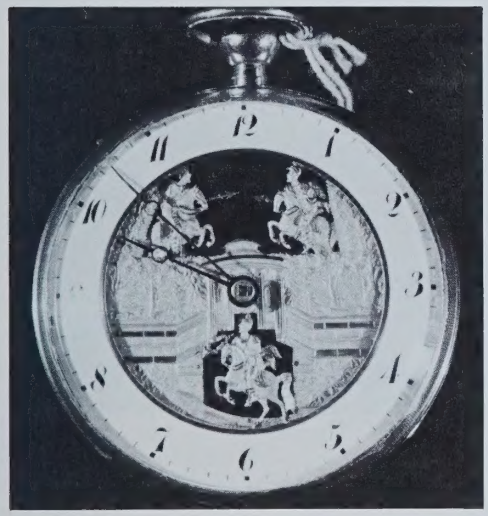
GOLD-CASED AUTOMATON REPEATING WATCH
Enamelled landscape on the back with figures of four cupids at work in a forge.
Lent by Morton Shulman.

241

GOLD-CASED BARKING DOG REPEATING WATCH
Small white enamel dial above a dog which barks and moves its head at the hour and quarter hour as it pursues a swan.
Lent by Morton Shulman.

242

GOLD-CASED AUTOMATON WATCH
White enamel dial with a figure whose outstretched arms indicate the hour and minute when the pendant is pressed.
Lent by Morton Shulman.



237

242

243

GOLD-CASED AUTOMATON REPEATING WATCH
Small white enamel dial with a classical landscape below with two amorini, one whose cymbals announce the quarters, the other holding a wreath on which perches a bird which moves and sings in time with the hour. Made by Jequier, Fleurier, Switzerland, *c.* 1790.
Lent by Morton Shulman.

244

SILVER-CASED MUSICAL AUTOMATON REPEATING WATCH
A small dial with an enamelled landscape below with a woman playing a lyre and a cupid on a teeter-totter.
Lent by Morton Shulman.

245

MUSICAL SNUFF BOX
The inner cover with an enamelled landscape around a small white dial, with a girl playing a mandolin and a boy keeping time.
Lent by Morton Shulman.

246

MUSICAL SNUFF BOX
The oval cover with a pearl border and an enamelled figure scene around a white dial.
Lent by Morton Shulman.

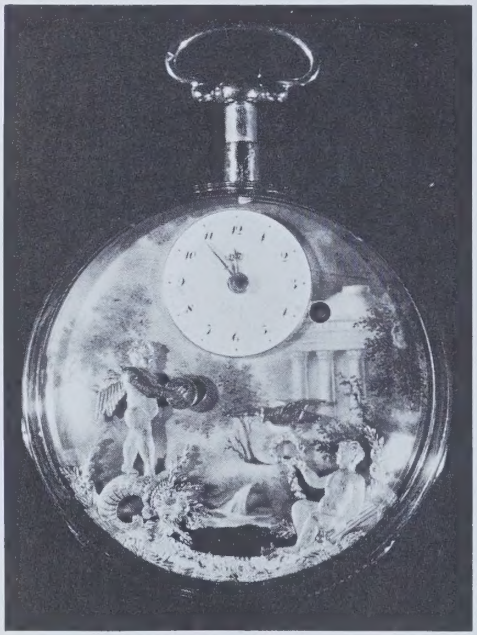
247

FORM WATCH
A lute with enamelled decoration.
Lent by Morton Shulman.

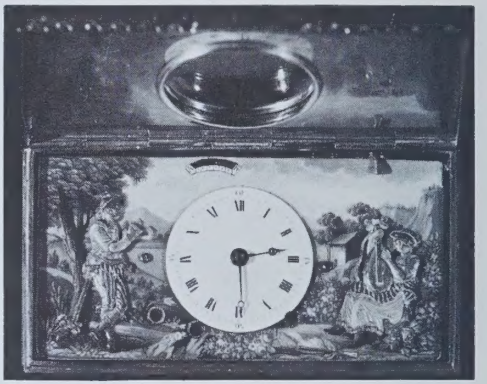
248

FORM WATCH
A tulip whose petals open to disclose the dial.
Lent by Morton Shulman.

244



243



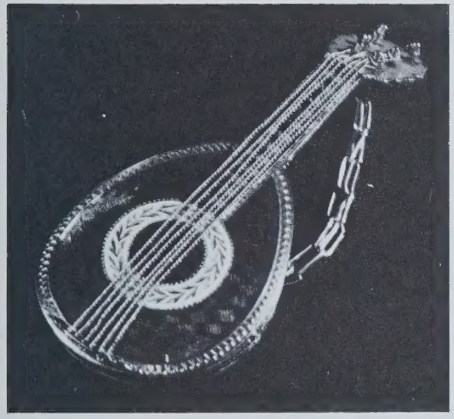
245

249

MAGICIAN BOX
encased in a walnut shell. A three-dimensional magician answers one of eight questions.
Lent by Morton Shulman.

250

COMPASS-SUNDIAL
Silver, octagonal shape, with the gnomen in the shape of a bird, adjustable for latitudes between 40 and 60 degrees, with four concentric hour scales for locations between latitudes 43 to 52 degrees. Inscribed *Le Maire fils, a Paris* (probably Pierre Le Maire, worked 1739–60). The reverse inscribed *Liénard de Beaujeu Nouvelle France* and lists the names and latitudes of eighteen places now in Canada and the United States, such as "Niagara", "St. Frederic", "Chicagou" and "Miamis". The inscription Liénard de Beaujeu probably refers to Louis Liénard de Beaujeu (1682–1750) who came to New France in 1697 and served in the French army. The places named on the dial are in the area where he is known to have served and travelled. See *Antiques* March 1965, p. 336 for an article on this dial by the present owner.
Lent by Dr. C. H. Lewis.



247

250

248

251

TWO NECKLACES
Gold, turquoise and lapis lazuli. South America, Chimu culture, *c.* 1200.
Lent by Mr. and Mrs. Thomas J. Bata.

252

POMANDER
Silver, in the shape of an elongated pear. L. 2⅝". English, 17th century.
Lent anonymously.

253

APPLE CORER
Silver. L. 5". English *c.* 1690.
Lent anonymously.

254

SNUFF BOX
Porcelain, yellow ground with painted Chinoiserie scenes, attributed to Herold. L. 3¼". Meissen, *c.* 1730.
Lent anonymously.

255

FAN
Paper, with mother-of-pearl sticks, painted with pastoral scenes. L. 10½". French, mid 18th century.
Lent by Mr. and Mrs. W. Zuppinger.

256

PERFUME BOTTLE
Rock crystals with gold mounts. Ht. 4". Probably French, *c.* 1775.
Lent anonymously.

257

PERFUME BOTTLE
In the shape of a girl with a basket of grapes, inscribed *Pour mon Amour*. Ht. 3½". Late 18th century.
Lent anonymously.

258

BOX
Gold, with relief border of tinted gold flowers. L. 3¼". French, *c.* 1820.
Lent anonymously.

251

259

FOUR CANDLESTICKS
Battersea enamel. Ht. 9". English, mid 18th century.
Lent anonymously.

260

FLACON
Enamel, turquoise spotted ground with landscapes in panels. Ht. 4". English, third quarter of the 18th century.
Lent anonymously.

261

ÉTUI
Enamel, green ground with multi-coloured scenes in panels. Ht. 4". English, Staffordshire, *c.* 1780.
Lent anonymously.

262

ÉTUI
Enamel, lilac ground with multi-coloured scenes in panels. Ht. 4" English, Staffordshire, *c.* 1780.
Lent anonymously.

263

PERFUME HOLDER
Enamel, green ground with panels showing flowers and rural scenes. Ht. 3". English, Staffordshire, *c.* 1780. Ex. coll. Glidden Osborne.
Lent anonymously.

264

ÉTUI
Enamel, turquoise ground with flowers in white panels. Ht. 4½". English, Staffordshire, *c.* 1780.
Lent by Count and Countess Bieniewski.

262 263 261

265

BOX
Gold and enamel. L. 2¾". French, by François Pilliux, 1798–1809. Ex. coll. Bulgari.
Lent anonymously.

266

BOWL
Brass, in the centre a repoussé figure wearing a surcoat. D. 6½".
Augsburg, *c.* 1500.
Lent by Mr. and Mrs. H. Kluge.

267

DISH
Mother-of-pearl plaques rivetted together by copper pins. D. 8". Probably South German, first half of the 17th century. A similar plate is in the Victoria and Albert Museum.
Lent anonymously.

268

PAIR OF AQUA AND VINUM EWERS
Rock crystal, with silver mounts. Ht. 7½".
French, second half of the 18th century.
Lent by Messrs. Gustav and Hermann de Redlich.

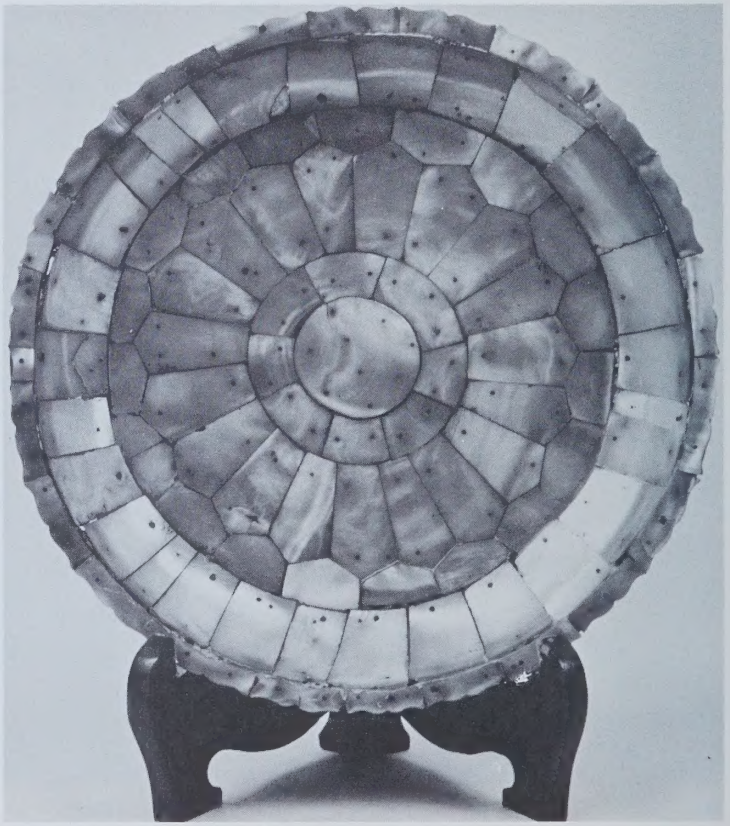
269

PAIR OF CROCUS VASES
Veneered wood boxes painted with putti on the end panels and figure scenes on the front panels. Three glass beakers in each box. L. 10". English, *c.* 1790.
Lent anonymously.

270

PAIR OF CANDLEHOLDERS
Gilt bronze, on marble bases. Ht. 9".
French, 1800–20.
Lent anonymously.

266



267

271

PAIR OF TABLE WINE WAITERS
Mahogany, rectangular shape with brass mounts and handle. Ht. 11", 7½" square.
English, 19th century.
Lent anonymously.

Clocks

272

TABLE CLOCK
By Joseph Knibb, London, *c.* 1690.
Lent anonymously.

273

MUSICAL BRACKET CLOCK
By Jonathan Lowndes. The music "Lady of London" and "Spanish Jig" plays every three hours. English, *c.* 1690.
Lent anonymously.

274

BAROMETER
By Daniel Quare (w. 1671–1724). Ivory and gold, with gilt metal finials and feet. A very rare example, the only similar one known is in Hampton Court Palace.
Ht. 36". English, late 17th–early 18th century.
Lent anonymously.

275

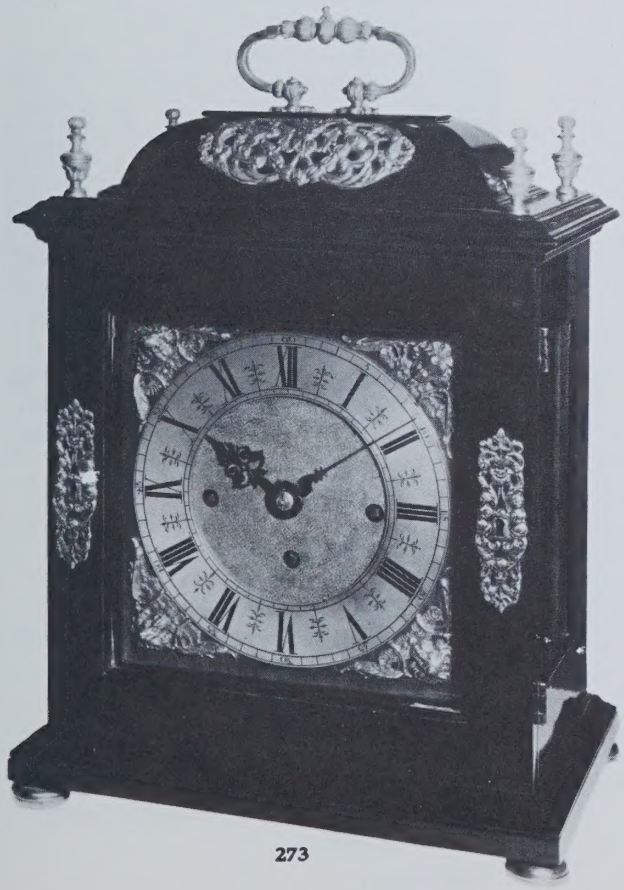
BRACKET CLOCK
By John Ellicott. London, early 18th century.
Lent by Mr. and Mrs. James Gutmann.

276

BRACKET CLOCK
Mahogany case with gilt bronze acorn finial. Ht. 21". English, Moore and Worthing, *c.* 1810.
Lent by Mrs. B. Mitchell.

277

BRACKET CLOCK
Ebonized case. By Hartman Jr. of Vienna. Austrian, mid 18th century.
Lent by Mr. and Mrs. George Brady.



273

270

The Textile Arts

Textiles and costumes are often among the most highly prized possessions in a family, and usually have an aura of sentiment surrounding them. They were made by, or for, a member of the family – dower linens and coverlets, samplers painstakingly worked by the young, wedding dresses or dresses worn at some special function. The costumes and a number of the textiles in the exhibition belong in this category.

The day of great textile collections has almost gone. There is no room in the modern home for drawers and shelves full of silks, laces and embroideries properly protected from their prime enemies – light, dust and moth. It is chiefly those serving a useful and decorative purpose in the home, under the watchful eye and loving care of their owner, which have the greatest appeal to the collector today. Among the most sought after of this group is furniture with embroidered upholstery.

The earliest forms of embroidery intended for furniture are covers for the cushions necessary for any degree of comfort on the unbending surface of oak chairs, stools and benches. A number of decorative examples from Tudor and early Stuart times have survived. The best known are those of linen canvas entirely worked with silks and wools in variations of tent or cross-stitch in floral or geometric designs.

Following the introduction of upholstery, chair backs and seats were embellished to make them objects of beauty as well as comfort. The earliest examples, dating from the mid-17th century, are those covered with turkey work, a knotted stitch on canvas much used for cushion covers and table carpets in the late 16th and early 17th centuries. Samuel Pepys noted in his diary October 11, 1663 "staid at home ... doing things in my chamber, altering chairs in my chamber and set them above in the red room, they being Turkey work." The tufted technique is said to be inspired by knotted Oriental carpets which reached England through Turkish ports and were called Turkish regardless of their place of origin. The designs are usually profusely floral. The turkey-work chairs in the exhibition are typical examples of this floral style.

It was not until the end of the 17th and early 18th centuries that embroidered upholstery for chairs reached its highest artistic flowering. Embroidery with worsted wools and silks on canvas in tent and cross-stitch is a sturdy technique which will withstand a certain amount of wear and tear. The workmanship varies considerably since much of it was done by the needlewomen of the household, but the designs were always colourful – usually a profusion of flowers, sometimes around a vase or bouquet, and carefully planned to fit the different surfaces of chair or settee. Some of the most attractive designs are those with pastoral figure groups intended to simulate the more costly tapestry upholstery. Whole sets of furniture were sometimes covered with matching embroidery. Celia Feinnes, travelling between 1701 and 1703, commented on tent and cross-stitch upholstery and was particularly impressed with the elaborate and showy furnishings of the Queen's closet at Windsor. She notes "... the hangings, chaires, stooles, and screens the same, all of satten stitch done in worsteds, beasts, birds, images and fruits all wrought very finely by Queen Mary and her Maids of Honour." This project must have been completed before 1692, the year of the Queen's death. Celia Feinnes doesn't mention the fabric the upholstery was worked on, but the exotic motifs are reminiscent of crewelwork so popular at the end of the 17th and throughout the first half of the 18th century.

The crewelwork curtain in the exhibition is an elegant example of the serpentine branch bearing a characteristically mixed array of flowers and foliage. Incidentally the earliest known dated example (1696) of the crewelwork branch is in the collections of the Royal Ontario Museum. The style was popular throughout the first half of the 18th century, and even later the branching design found favour with embroideresses. The all-white Irish bedspread of about 1770 is an example.

In the field of Canadiana, textiles have received marked attention during the past few years. Handwoven coverlets made in Ontario and other provinces during the 19th century have been collected to give a dash of colour to early Canadian decor. Samplers and embroidered pictures are cherished. It is to be hoped that they will be protected and cared for. They do not deserve the sad fate of many old textiles – to be cut up for cushion covers.

BETTY BRETT

278

CHALICE VEIL

Made of various pieces of lace and embroidery, mainly of the 16th century. In the central panel of birds and interlaced lozenges, threads have been drawn in both directions, and the pattern darned to produce a remarkable example of this type of work. The outer edging of lace in which the fringe forms an integral part is a rare and early example of bobbin lace. L. 38" plus fringes, w. 36" plus fringes. Italian, 17th century.
Ex. coll. Dennistoun.
Lent by Mr. and Mrs. Harold Burnham.

279

DOUBLE CASKET WITH DOMED TOP

Two doors across the front conceal one wide and three narrow drawers; compartment in lid contains two silver boxes and two silver-mounted glass bottles with marks of the Charles II period. All outer sides covered with flowers, foliage and figures in applied cut paper covered with silk floss; on the doors are the figures of Charles II and Catherine of Braganza. Ht. 12", w. 11". English, *c.* 1670. Illustrated by Ralph Edwards in *The Shorter Dictionary of English Furniture*, p. 65, fig. 14. Ex. coll. Percival Griffiths.
Lent anonymously.

280

CASKET

Box-like form, the exterior covered with figure scenes in raised and padded embroidery. Ht. 9¾", l. 14". English, second half of the 17th century.
Lent anonymously.

280

279

281

PAIR OF CHAIR SEAT COVERS

Linen canvas ground worked with coloured wools and silks in tent stitch. Rich floral borders, the one enclosing a shepherdess and a harlequin, the other a woman and a man wearing a tricorn hat. The covers have never been used and are just as they came off the embroidery frame. They were part of a set of six. 1′ 11″ × 2′ 2″. English, first quarter of the 18th century.

Lent anonymously.

282

CREWELWORK CURTAIN

Cotton and linen twill ground embroidered with coloured wools mostly in chainstitch, design of repeated flowering branches. Probably from a set of bed curtains comprising a narrow pair for the head of the bed, and a wide pair to go around the foot, of which this is one. L. 7′ 3½″, w. 7′ 1½″. English, early 18th century.

Lent anonymously.

283

PANEL OF SILK LAMPAS

Corded ground brocaded in colours. This panel from a woman's overdress shows a stylized fruit tree growing from a mound with a smaller clump of trees behind to suggest perspective. The pattern of this silk is transitional between the highly fanciful "bizarre" silks of the first quarter of the 18th century, and the full naturalism that was in style by 1740. English, Spitalfields, *c.* 1734.

Lent by Count and Countess Bieniewski.

284

283

284

BEDSPREAD

Fringed white linen embroidered with white linen threads mostly in satin, eyelet and knot stitches. Flowering branch growing from crenellated mound covers entire field, with two medallions in corner bearing initials *A.E.D.*; initials *S.D.* in two remaining corner medallions. Made by Alice Elizabeth Drought (born 1732) for her daughter-in-law S. Drought. 7′ 4″ × 7′ 3″. Irish, *c.* 1770.
Lent by Mrs. Nicholls Holt.

285

OVERSHOT COVERLET

An unusual all-wool example, rather than patterned in wool on a cotton ground. Overshot coverlets were once to be found in almost every rural home in Ontario. 6′ 9″ × 5′ 8″. Ontario, third quarter nineteenth century.
Lent by John R. Sheeler.

286

REVERSIBLE PAISLEY SHAWL

Patterned in coloured silks, wools and cottons on a fine brown cotton ground with repeating palmettes within leaf-shaped frames. Although identical on both sides, the colouring differs so that one side appears somewhat darker than the other; such reversible shawls were masterpieces of weaving, and were apparently produced in very limited quantity. Although Paisley was the centre of production, Paisley shawls were woven throughout Southwest Scotland. Scottish, *c.* 1840's.
Lent by Mr. Andrew G. Jarvie.

281

287

CUSHION COVER

Tapestry-woven (*rölakan*) face, and banded reverse with geometric brocaded motifs (*halvkrabba*). L. 49", w. 23". Scania, Sweden, *c.* 1800.

Lent by Mr. and Mrs. Harold Burnham.

288

CEINTURE FLÊCHÉE

(arrow sash) These colourful sashes always worn by voyageurs, and often by other men in Quebec, were made on a cottage industry basis in the neighbourhood of Montreal. The Parish of L'Assomption was the main centre of production. They are not woven, but plaited by hand in a laborious process that is an extension of braiding. An extremely popular item in the fur trade, they were replaced in the late 1860's by woven and knitted imitations. Quebec, *c.* 1850.

Lent by Miss M. E. Muff.

289

SAMPLER

Linen ground worked with coloured linen threads in cross-stitch and eyelet work. Vases of flowers around a six-line verse, *Catharine and Thomas Halifax 1824* worked across the bottom. 14⅛" × 16¼". Canadian, Nova Scotia.

Lent by Mr. and Mrs. John E. Langdon.

290

EVENING DRESS
Red silk and wool gauze with bands of yellow around the skirt. High waist, puffed sleeves, skirt gathered to waistband with fullness at back. Scarf of figured silk gauze with banded ends and stripes in black, white and shades of red and violet. English, brought to Canada by Lady Robinson in 1817.
Lent by Mrs. Gilbert Bagnani.

291

DRESS AND MATCHING PELERINE
Grey taffeta, high waist, open neck, long gigot sleeves, padded hem with two rows of vandyke trimming around skirt. Worn in Toronto, *c.* 1827.
Lent by Mrs. H. D. Delamere.

292

DRESS
Yellow ground cotton printed with tiny sprig pattern. High waist, long gigot sleeves, boat neck with flat collar cleft on shoulders, matching belt. English, *c.* 1830.
Lent by Mrs. Isabelle Hallam Whitley.

293

DRESS
Printed silk and wool gauze, brown and violet stripe, trimmed with patterned velvet ribbon. Pointed bodice with shirring at waist centre front, high neck, puffed sleeves with double frill, round skirt pleated to bodice. Canadian, Ontario, mid 1850's.
Lent by Mrs. Isabelle Hallam Whitley.

293

English and European Glass

The history of glass covers more than five thousand years and the study of its evolution has remained a prime source of interest for historians and collectors alike. Glass has always performed the basic utilitarian function as a container for liquid material. However, its artistic form has constantly developed through change in styles, new decorative motifs and experiment with new production techniques. The evolution of glass exemplifies man's creative urge to beautify those common objects which are basic to his everyday existence.

Glass is an artificial compound produced in a furnace by fusion of silica in the form of sand, flint or quartz with an alkaline flux such as potash or soda. Small quantities of limestone, chalk or lead oxides are often added to increase the durability of the material. Fused or finished glass is called a "metal." Glass objects may be hand- or mould-blown.

During the Middle Ages, the manufacture of glass vessels was a minor art in comparison with the making of window-glass. Glass became a major artistic expression with the coming of the Renaissance, and Venice grew to be the centre of an industry which was carried out in most continental countries.

Venetian glass made from soda and lime held precedence from the late 15th century until the end of the 17th century and was the major influence upon most continental glass factories. Venetian furnaces had been established on the island of Murano from the 13th century. The craftsmen held special status entitling them to social privileges enjoyed by no other labourers. The Venetian industry was closely controlled; it was considered a criminal offence for workers to leave the country without consent, for fear that the secrets of the industry would be taken to other countries. However, the illegal escape of many artists, expansion of trade routes and the growth of continental factories by the end of the 17th century caused Venetian glass-making to become a mere commodity rather than a fine art.

During this period, glass making in other European centres attained the heights of Venice, although it retained the designs and forms by producing "verres à la façon de Venise." Most countries, however, produced objects of distinct national shape such as the crested beakers of Germany and the roemers of the Low Countries. Bohemian glass of potash and lime attained prominence for its cutting and engraving, and Antwerp developed a large trading industry with England. Unlike other continental countries, Spain and France produced wares for domestic use rather than for export. Spanish glass of soda and lime remained virtually untouched by Venetian domination, producing objects of Moorish and Arabic influence. French glass ware was Roman in style, although Venetian motifs were later emulated.

In the 18th century Venetian supremacy was challenged by England. In 1575 a Venetian immigrant, Giacomo Verzelini, established a factory under the patronage of Queen Elizabeth I. His influence was paramount until the invention of lead glass by George Ravenscroft. Ravenscroft, an English gentleman and trader with an interest in chemistry, produced a fine and consistent metal by 1696. This lead glass hardened more slowly and because of its fine surface could be worked more readily. After the general adoption of lead glass, artisans developed national styles which reflected tastes in silver and furniture. The imposition by England in 1745–46 of Excise Duty on glass levied the weight of the material. From that period, lighter forms were manufactured, and objects were produced with greater attention toward decorative motifs, resulting in new foot and bowl forms and air twist and faceted stems.

The reflective quality of glass, the sensuality of its line and form, the tactility of its surface and the purity of the medium characterize its aesthetic qualities and its widespread appeal. The objects exhibited in "Prized Possessions" illustrate Canadian admiration for glass and exemplify the fact that glass ware has always been a collector's delight.

DR. C. H. LEWIS
SANDRA PAIKOWSKY

294

SWEETMEAT DISH OR PORRINGER
Silver mounted. D. 4". Probably Kunckel, German, 17th century.
Lent by Messrs. Gustav and Hermann de Redlich.

295

WINE "SLEEVE" GLASS
Decorated in colours and gold and silver, depicting a hunter on horseback shooting at a stag followed by a gamekeeper and a dog. Ht. 4¾". Bohemian, 1720–30.
Lent by Messrs. Gustav and Hermann de Redlich.

296

GOBLET
"Hochschliff" technique with gilding, engraved landscape with figures and buildings. Ht. 6¼". German, Silesian, 1720–30.
Lent by Messrs. Gustav and Hermann de Redlich.

297

BEAKER
Chinoiserie scenes engraved in reserves of foliage divided by architectural devices. Ht. 3½". Silesian or Bohemian, *c.* 1720.
Lent by Messrs. Gustav and Hermann de Redlich.

298

WINE GLASS
Cut baluster stem, funnel bowl engraved with a continuous scene showing a warehouse, men beside bales of cargo and a sailing ship. A Dutch inscription *Het well varen van de nigotsy* (The Prosperity of Trade) engraved around the top. Ht. 7¼". Perhaps German, made for the Dutch market. First half 18th century.
Lent anonymously.

299

THREE WINE GOBLETS
From a set of twelve. Ht. 5⅜". Silesian, mid 18th century. Ex. coll. Elvira Kodella, Dr. Karl Ruhman.
Lent anonymously.

295

299

296

300

WINE GLASS
White enamel twist stem, straight sided bowl with a three-masted ship in sail engraved within a round panel. Ht. 6″. Dutch, made for the English market, mid 18th century.
Lent anonymously.

301

GOBLET
Engraved flower decoration on pink and blue panels. Ht. 5½″. Bohemian, early 19th century.
Lent by Count and Countess Bieniewski.

302

GLASS
Yellow with white fields decorated with flowers. Bohemian, mid 19th century. Ht. 5½″.
Lent by Count and Countess Bieniewski.

303

GOBLET
On a heavy hexagonal base. Masonic symbols engraved on six circular panels on the sides. Ht. 6″. Bohemian, 1815–40.
Lent by Mrs. Hedy Stevens.

304

BEAKER
Rose ground with lobe-shaped panels outlined in white and painted with flowers. Ht. 5¼″. Bohemian, *c.* 1830.
Lent by Mrs. Hedy Stevens.

305

GOBLET
Octagonal straight-sided bowl with short stem and octagonal foot, amber coloured glass with clear panels outlined in gold and painted with flowers. Ht. 4⅞″. Bohemian, 1815–40.
Lent by Mrs. Hedy Stevens.

304 306

Numbers 308–382 are from the Collection of English Glass Lent by Dr. C. H. Lewis.

306

GOBLET
Cup-topped bowl, short stem, lobed base, the bowl decorated with four blue reserves. Ht. 5¼". Bohemian, *c.* 1815–40.
Lent by Mrs. Hedy Stevens.

307

BEAKER
Two pink and two mauve reserves showing a dog, a serpent, flowers and a guitar. Ht. 5". Bohemian, *c.* 1815–40.
Lent by Mrs. Hedy Stevens.

308

ALE GLASS
Venetian form with wrythen conical bowl and four-lobed stem, *c.* 1695. Ht. 5¾".

309

ALE GLASS
Venetian form with wrythen conical bowl, and four-lobed stem, *c.* 1695. Ht. 5⅛".

310

MEAD GLASS
The lower part of the cup-shaped bowl ribbed, with baluster stem and domed foot, *c.* 1700. Ht. 5". Ex. coll.: L. H. Rawson.

311

WINE GLASS
Cup-shaped bowl, straight stem with applied prunts. This example resembles some late 17th century glasses but is probably early 18th century. Ht. 4⅞".

312

GOBLET
Inverted baluster stem, *c.* 1700. Ht. 9¼".

313

GOBLET
Trumpet-shaped bowl with baluster stem, *c.* 1700. Ht. 8¼". Ex. coll.: R. W. Butters.

308 309

314

GOBLET

Large bell-shaped bowl over triple and baluster knops. Illust. *The Antique Collector*, June 1967, Douglas Ash, "English Glass – A Brief Survey," p. 131, fig. 1. *c.* 1700. Ht. 9½".

315

GOBLET

Acorn knop, *c.* 1700–10. Ht. 8".

316

GOBLET

Large angular knop, *c.* 1710. Ht. 8⅞".

317

WINE GLASS

Inverted acorn knop. Illust. *The Antique Collector*, June 1967, *op. cit.*, p. 131, fig. 1–3. *c.* 1705–10. Ht. 5⅜".

318

WINE GLASS

Acorn knop, *c.* 1710. Ht. 6½".

319

WINE GLASS

Acorn knop, *c.* 1710. Ht. 5⅞". Ex. colls.: Kirkby-Mason; Capt. W. Horridge.

320

WINE GLASS

Large drop knop, *c.* 1710. Ht. 6⅜". Ex. coll.: Dr. E. S. Vergette.

321

WINE GLASS

Bell-shaped bowl, baluster stem, *c.* 1710. Ht. 6⅝".

322

WINE GLASS

Conical bowl, angular knop over a baluster, *c.* 1710. Ht. 6".

323

WINE GLASS
Large spherical knop, *c.* 1700–10. Ht. 4⅝″.

324

WINE GLASS
A silver Queen Anne threepenny piece dated 1708 in the hollow stem. Ht. 6¼″. Ex. colls.: Kirkby-Mason; W. Randolph Hearst; Sir Harriston Hughes.

325

WINE GLASS
Baluster stem, *c.* 1700–10. Ht. 6⅛″.

326

WINE GLASS
Conical bowl, cushion knop, *c.* 1700–10. Ht. 5¾″.

327

CORDIAL GLASS
Deceptively thick bowl, *c.* 1700. Ht. 5½″.

328

WINE GLASS
Thick deceptive conical bowl and large spherical knop, *c.* 1710. Ht. 5″.

329

WINE GLASS
Heavy bell-shaped bowl, sometimes called a "Toastmaster Glass." *c.* 1710–20. Ht. 6⅛″.

330

WINE GLASS
Ovoid or egg knop, *c.* 1710. Ht. 6⅞″. Ex. colls.: Kirby-Mason; Capt. Horridge; Roy Dunstan.

331

WINE GLASS
Bold inverted baluster stem, *c.* 1710. Ht. 6⅞″.

332

WINE GLASS
Funnel bowl, large cushion knop, *c.* 1710. Ht. 7″.

333

WINE GLASS
Baluster stem, *c.* 1710. Ht. 8″.

334

WINE GLASS
Double drop-knopped stem, *c.* 1710. Ht. 6⅝″.

335

WINE GLASS
Bell-shaped bowl, plain stem with triple annular knop, *c.* 1720. Ht. 6¼″.

336

WINE GLASS
Seven segment annular knop, *c.* 1710–20. Ht. 7⅛″.

337

WINE GLASS
Bell-shaped bowl, large cylinder knop, *c.* 1700–10. Ht. 7⅜″.

338

CORDIAL GLASS
Long cylinder stem, *c.* 1710. Ht. 6½″. Ex. colls.: Kirkby-Mason; Capt. W. Horridge.

339

WINE GLASS
Trumpet bowl, *c.* 1710–20. Ht. 7″. Ex. coll.: Peter Lyons.

340

ALE GLASS
Waisted bowl, terraced annular knop, *c.* 1710–20. Ht. 7⅝″. Ex. coll.: Dr. E. S. Vergette. Illustrated, *The Antique Collector*, April–May 1968, "Flute Glasses in England" by Douglas Ash, F.R.S.A., p. 87, fig. 4.

341

GOBLET
Inverted baluster stem, *c.* 1720. Ht. 8″.

344

342

WINE CUP
The form resembles a silver wine taster, *c.* 1700–10. D. 2½″.

343

SMALL SALVER OR SYLLABUB STAND
Bobbin stem, domed foot, *c.* 1710. Ht. 4½″.

344

TANKARD
A Queen Anne florin of 1711 in the base. Ht. 8⅛″. Ex. coll.: Sir Hugh Dawson.

345

CANDLESTICK
Plain nozzle, the stem with a very large blown knop with reticulated moulding, a triple collar above and a quadruple collar below, on a domed and terraced foot. Illust. J. Bles, *Rare English Glasses of the 17th and 18th Centuries*, pl. 74. W. A. Thorpe, *A History of English and Irish Glass*, pl. 57 (c). W. A. Thorpe, *English and Irish Glass*, pl. 13. *c.* 1700–10. Ht. 9″. Ex. colls.: Hamilton Clements; Sir Hugh Dawson, Bart.

346

CANDLESTICK
Acorn, beaded and annular knops, *c.* 1700–10. Ht. 8¾″.

347

CANDLESTICK
Acorn and annular knops, *c.* 1705–10. Ht. 6¾″.

348

PAIR OF TAPERSTICKS
c. 1710. Ht. 5″.

349

CANDLESTICK
Acorn and annular knops, *c.* 1730. Ht. 7¾″.

350

SWEETMEAT GLASS
Bobbin stem, *c.* 1710. Ht. 4¼″. Ex. coll.: Sir Hugh Dawson.

345

351

SWEETMEAT GLASS
c. 1710. Ht. 6″.

352

SWEETMEAT GLASS
c. 1710. Ht. 5½″.

353

SWEETMEAT GLASS
c. 1715–20. Ht. 6¼″.

354

SWEETMEAT GLASS
c. 1715–20. Ht. 6½″.

355

SWEETMEAT GLASS
c. 1715–20. Ht. 7″.

356

SWEETMEAT OR CHAMPAGNE GLASS
c. 1720. Ht. 4¾″. Ex. coll.: Capt. W. Horridge.

357

ENGRAVED GOBLET
"Lemon Glass," with a pinched oval double ogee bowl over an acorn baluster stem, *c.* 1710. Ht. 6¾″.

358

WINE GLASS
Engraved thistle bowl over inverted baluster, *c.* 1710–20. Ht. 7¾″. Ex. coll.: Roy Dunstan.

359

GOBLET
Engraved thistle bowl over a mushroom knop, *c.* 1710. Ht. 8½″. Ex. coll.: Roy Dunstan.

360

WINE GLASS
Thistle bowl engraved with the arms of Delft. Illust. Churchill's *Glass Notes*, p. 5, no. 12, *c.* 1710. Ht. 7¼″. Ex. coll.: Roy Dunstan.

365

361

GOBLET
Unidentified coat of arms engraved on bowl, *c.* 1710. Ht. 7½".

362

WINE GLASS
Engraved bowl with drop-knopped stem, *c.* 1710. Ht. 6¾".

363

WINE GLASS
Bowl engraved with domestic scenes, rudimentary beaded stem, *c.* 1720. Ht. 5¾".

364

WINE GLASS
Four-sided pedestal stem, *c.* 1715. Ht. 6⅛".

365

GOBLET
Eight-sided stem, the bowl engraved with a sailing ship, *c.* 1715. Ht. 8¼". Ex. coll.: Mrs. W. D. Dickson.

366

WINE GLASS
Four-sided mould-blown stem with diamonds on sides and crowns on shoulders, *c.* 1715. Ht. 6⅛".

367

GOBLET
Eight-sided moulded pedestal stem, *c.* 1720. Ht. 7½". Ex. coll.: George Headley.

368

COVERED SWEETMEAT BOWL
Six-sided pedestal stem, *c.* 1720. Ht. 11".

369

SWEETMEAT GLASS
Six-sided stem, *c.* 1725. Ht. 6⅜".

370

CORDIAL GLASS
Probably Irish, *c.* 1730. Ht. 7⅛". Ex. coll.: Peter Lyons.

367 364 369

368

371

WINE GLASS
c. 1730. Ht. 6⅛″. Ex. coll.: Peter Lyons.

372

CREAM JUG
Of silver form, with lion masks on the three feet, *c.* 1735–40. Ht. 3⅝″.

373

ARMORIAL NEWCASTLE GOBLET
Engraved with the arms of William IV of Orange. *c.* 1720. Ht. 8″. Ex. colls.: Henry Brown; Peter M. Woolley.

374

NEWCASTLE WINE GLASS
c. 1730. Ht. 7¼″.

375

NEWCASTLE WINE GLASS
c. 1730. Ht. 7½″.

376

ARMORIAL NEWCASTLE GOBLET
Engraved with the arms of Frederick, Prince of Wales, *c.* 1730–40. Ht. 7¾″. Ex. colls.: Capt. W. Horridge; Sir Hugh Dawson; Peter M. Woolley.

377

NEWCASTLE WINE GLASS
Engraved with a drinking scene, *c.* 1730–40. Ht. 7⅞″.

378

ENGRAVED CORDIAL GLASS
c. 1740. Ht. 6″. Ex. coll.: Peter Lyons.

379

ENGRAVED WILLIAMITE WINE GLASS
c. 1740. Ht. 6¾″. Ex. coll.: Peter Lyons.

373 380 377

380

COVERED NEWCASTLE WINE GLASS
Engraved on one side with a sailing ship, the other with the insignia of the Dutch East India Company – V.O.C. (Vereenigde Oost-Indiese Compagnie), ref. David Heller, *In Search of V.O.C. Glass. c.* 1745. Ht. 9½".

381

NEWCASTLE GLASS
Engraved with Mercury and Neptune and sailing ship, *c.* 1745. Ht. 7⅞". Ex. coll.: Walter F. Smith Jr.

382

WINE GLASS
Engraved with cock-fighting scenes, *c.* 1750. Ht. 6½".

383

DECANTER
Engraved with the rebus of the Penrose family. Ht. 11". Irish, Waterford, late 18th century.
Lent anonymously.

384

COMPORT
Circular bowl with turned over rim and square foot, decorated with cutting. Ht. 8¾". Irish, Waterford, early 19th century.
Lent anonymously.

385

CUT GLASS BOWL
Ht. 8¾". Irish, Waterford, early 19th century.
Lent anonymously.

386

TWO WINE GLASSES
With cut decoration. Ht. 6". Irish, Waterford, *c.* 1830.
Lent anonymously.

387

TWO FINGER BOWLS
With cut decoration. Ht. 4", d. 4½". Irish, Waterford, early 19th century.

382 358 379

388

CUT GLASS DECANTER
Ht. 10″. Probably Irish, first half of the 19th century.
Lent anonymously.

389

CUT GLASS WATER JUG
Ht. 9½″. Irish, early 19th century.
Lent anonymously.

390

PAIR OF CUT GLASS CIRCULAR SALTS
D. 3⅞″. Irish, early 19th century.
Lent anonymously.

391

PAIR OF CUT GLASS OVAL SALTS
L. 4″. Irish, early 19th century.
Lent anonymously.

392

PAIR OF SALTS
D. 4½″. English, 1st half 19th century.
Lent anonymously.

393

PAIR OF LUSTRES
Ht. 14″. English, mid 19th century.
Lent anonymously.

Continental Porcelain

When the idea of this exhibition was first conceived it was thought that a large amount of fine continental porcelain was hardly to be expected. While there are English translations of such publications as would impart the knowledge necessary for collecting, there is not a great traffic here in the goods. As the material in the show proves, the assumption was wrong. The quantity may be small, but the quality and variety more than justify its inclusion.

To appreciate continental porcelain properly we must not compare it with its English counterpart, which was developed by business men for a practical purpose. Continental porcelain was considered a worthwhile medium for a first class artist to work in. Its invention and early development were made possible only by royal sponsorship, and while this produced objects unique for their charm and delight, it interfered with ordinary marketing and distribution to the public.

The history of continental porcelain can be traced back to the first Chinese porcelain to reach the European market, supposedly dating back to Marco Polo's return from the East. After a trial-and-error period by the Venetian alchemists, porcelain production enjoyed a short period of success in Florence under Francesco de' Medici but soon fell into oblivion. French potters such as Poterat and Chicaneau had some success before 1700 at Rouen and St. Cloud. Yet the making of true porcelain, in Europe, after a 400-year struggle, must be credited to the establishment of the Meissen factory in Germany in 1709. The history of this firm is to a great extent the history of the development of true porcelain in the western world. It is a dramatic story, told by many authors, and it is regrettable that only a few people today are aware of it when they buy porcelain. The combination of two completely different temperaments guaranteed the success of the undertaking, but one cannot help smiling if one tries to picture Count Tschirnhausen, court counsellor and scientist of international reputation, linked with Böttger, a charlatan with fraudulent instincts but a wild imagination. The glamour of royal sponsorship and patronage will explain the fact that later French and English factories often copied Meissen styles and objects.

In the exhibition are works by many famous craftsmen such as Herold, Reinecke, Kaendler of the Meissen factory, works with Schwarzlot decoration from the du Paquier period of the Vienna factory (the second oldest factory), a trial piece from the Höchst factory, and material from Ludwigsburg, Nymphenburg and Berlin. Italian and Dutch factories are represented, and last but not least, the French, with a pair of Sèvres dishes formerly in the collection of the Earl of Harewood. Of special interest is a small figure in white from the Vienna factory, depicting a mother and child, an example more than once reproduced by other factories. There is also a Chinese mother and child figure by Reinecke, and a well-known model of his "The Trinket Seller." These, and a huntsman by Kaendler, are typical of the Meissen factory.

The visitor should remember that while soft paste porcelain, English or otherwise, reflects colour very beautifully, hard paste is *par excellence* the material for figurines, which are well represented.

Displayed with the continental porcelain is a selection of pieces of Chinese Export Ware, made chiefly for the continental market. Some of these show Dutch influence, reflecting religious and mythological inspiration; an example is a pair of plates with illustrations in Schwarzlot technique after Dutch engravings, a type colloquially called "Jesuit Ware." Some fine plates intended for the English or American market resemble the later Worcester production.

MARY EARLY

European Porcelain

394

ÉCUELLE WITH COVER AND STAND
Decorated in colours with fruit, flowers and insects by Johann G. Klinger, the "Shadow Painter." Ht. 4½". Meissen, underglaze blue crossed swords mark, *c.* 1740.
Lent anonymously.

395

SCENT BOTTLE
In the form of an urn with flowers. A similar model was made at Chelsea; see Y. Hackenbroch, *Chelsea and Other English Porcelain*, pl. 61, fig. 157. Ht. 3½". Meissen, *c.* 1745.
Lent anonymously.

396

FIGURINE OF A TRINKET SELLER
modelled by Peter Reinicke. Flat base with applied flowers, standing girl holding an open box of trinkets. Ht. 6½". Meissen, *c.* 1740–45.
Lent anonymously.

397

FIGURINE OF A CHINESE WOMAN
carrying a baby on her back, modelled by Peter Reinicke. Ht. 5½". Meissen, *c.* 1745–50.
Lent by Mr. and Mrs. Reginald D. Witthames.

398

FIGURINE OF A SPORTSMAN
modelled by J. J. Kaendler. Flat base with applied flowers, the sportsman holding a gun, with a dog at his side. Ht. 7". Meissen, underglaze blue crossed swords mark, *c.* 1740–50.
Lent anonymously.

396 398

399

GROUP
of two children and a goat. Ht. 3½".
Meissen, underglaze blue crossed swords mark, *c.* 1750.
Lent anonymously.

400

DISH
Shell-shaped, pink border with flower painting inside, turquoise and gold base. L. 4¼". Meissen, underglaze blue crossed swords mark, *c.* 1740.
Lent anonymously.

401

CUP AND SAUCER
Gilt diaper border with gilt rococo cartouche enclosing military scenes painted in puce in the manner of Rugendas. Ht. cup 2½", d. saucer 5¼". Meissen, underglaze blue crossed swords mark, 1740–50.
Lent anonymously.

402

COFFEE POT
Elongated pear-shape with domed lid and flower finial, painted with figures in landscapes. Ht. 8". Meissen, underglaze blue crossed swords mark, second half 18th century.
Lent by Mr. and Mrs. H. E. D. Irvine.

403

TEAPOT
Painted with musicians in an outdoor setting. Ht. 5". Meissen, underglaze blue crossed swords mark, second half 18th century.
Lent by Mr. and Mrs. H. E. D. Irvine.

404

TWO WHITE FIGURE GROUPS
Two children and a goat on a circular scroll relief base, with grapes, plants, etc. Ht. 9¾". Meissen, underglaze blue crossed swords mark, late 18th century.
Lent by Mr. and Mrs. H. E. D. Irvine.

399

405

TEA SET

consisting of a teapot with a silver spout, cylindrical chocolate pot, sucrier, cream jug, slosh bowl, cake plate, two cups and saucers (out of six) all painted with puce flower sprays. Ht. teapot 4½", ht. chocolate pot 6½", d. cake plate 9½". Meissen, underglaze blue crossed swords mark, mid 18th century.
Lent anonymously.

406

TWO-HANDLED CUP

Schwarzlot decoration showing a landscape with ruins on one side, a château on the other, painted perhaps by a Hausmaler. Ht. 2¼'. Vienna, Du Paquier period, 1725–30.
Lent by Messrs. Gustav and Hermann de Redlich.

407

TREMBLEUSE

The lower part of the cup with fluted decoration in white and gold. The upper part painted with floral sprays, the saucer with a high gallery to hold cup. Ht. cup 2⅞", d. saucer 5". Vienna, Du Paquier period, 1725–30.
Lent by Messrs. Gustav and Hermann de Redlich.

408

COVERED DISH

Gilding and schwarzlot decoration showing human figures in a landscape. Ht. 3½". Vienna, *c.* 1730.
Lent by Messrs. Gustav and Hermann de Redlich.

406

409

MUG
Schwarzlot decoration showing a hunting scene in the style of J. E. Riedinger painted by a Hausmaler, perhaps Jacob Helchis. Ht. 3¾". Vienna, *c.* 1740.
Lent by Messrs. Gustav and Hermann de Redlich.

410

WHITE FIGURINE
of a mother and child. Ht. 3". Vienna, mid 18th century.
Lent by Messrs. Gustav and Hermann de Redlich.

411

PAIR OF CANDLESTICKS
Flat scrolled base, curving stem encircled by applied green leaves, socket in the shape of a flower bud, scroll edges outlined with puce and gold. Ht. 7⅛". Vienna, *c.* 1750–55.
Lent by Messrs. Gustav and Hermann de Redlich.

412

PAIR OF TEA BOWLS AND SAUCERS
Painted with portraits. Ht. bowls 2". d. saucers 5". Vienna, *c.* 1740.
Lent anonymously.

413

CAFE AU LAIT WITH COVER
White pear-shaped body with flowers in relief around spout and on lid, silver gilt mount and chain linking cover and side set handle. Ht. 5⅛". Vienna, *c.* 1760.
Lent by Messrs. Gustav and Hermann de Redlich.

414

CUP AND SAUCER
Gold decoration on yellow ground, the cup with a painting of two women and cupids in a classical setting. Ht. cup 2⅜", d. saucer 5¼". Vienna, Sorgenthal period, 1800.
Lent by Messrs. Gustav and Hermann de Redlich.

409

407

415

PAINTING
A vase of flowers painted by Josef Nigg. 11½″ × 15¼″. Vienna, *c.* 1810.
Lent by Mr. and Mrs. H. Kluge.

416

PORTRAIT
of Emperor Franz I of Austria after a painting by Adolf Theer. Oval 10″. Vienna, *c.* 1833.
Lent by Mr. and Mrs. H. Kluge.

417

PORTRAIT
of Franz Josef by Franz Peroutka (after the official portrait by the court painter A. Einsle). Oval 10½″. Vienna, 1849.
Lent by Mr. and Mrs. H. Kluge.

418

TRIAL FIGURINE
In the white, a man feeding a monkey. Ht. 8″. Hochst, *c.* 1760.
Lent by Mr. and Mrs. James Gutmann.

419

PAIR OF CUSTARD CUPS AND COVERS
Ht. 3¼″. Hochst, blue wheel mark, 1765–75.
Lent by Mr. and Mrs. H. E. D. Irvine.

420

SAUCE BOAT
White double-lipped silver form with rococo cartouches in relief. L. 8½″. Fürstenberg, *c.* 1750–60.
Lent anonymously.

421

PLATE
Shaped border, centre painted with harbour scenes in puce. D. 10″. Fürstenberg, second half 18th century.
Lent anonymously.

418

422

PLATE

Octagonal pierced border, centre painted with harbour scenes. D. 8¼". Fürstenberg.
Lent anonymously.

423

CANE HANDLE

In the shape of a dog's head, with figure painting on sides. L. 4½". Unmarked, probably Fürstenberg, second half 18th century.
Lent anonymously.

424

DÉJEUNER

Teapot, sucrier, cream jug, two cups and saucers; gold scale decoration with painted landscapes in lobed panels. Ht. teapot 4", sucrier 3½", cream jug 3¼". Fürstenberg, second half 18th century.
Lent anonymously.

425

CUP AND SAUCER

Peach ground with landscapes painted in black. Ht. cup 2¼", d. saucer 5¼". Fürstenberg, early 19th century.
Lent anonymously.

426

CUP AND SAUCER

Painted with figures in garden settings. Ht. cup 2", d. saucer 5⅛". Frankenthal, 1760–80.
Lent by Mr. and Mrs. H. E. D. Irvine.

427

PAIR OF VASES

Scroll form on square base, with gilt and puce shell edge relief decoration. Ht. 6". Frankenthal, 1770–80.
Lent by Mr. and Mrs. H. E. D. Irvine.

427

428

PAIR OF BISQUE FIGURINES
A man and woman in peasant dress, modelled probably by Giuseppe Giordano. Ht. 5¾″. Naples, *c.* 1770–80.
Lent by Mr. and Mrs. Reginald D. Witthames.

429

COVERED CUSTARD CUP AND SAUCER
Decorated with painted mythological scenes in relief. Ht. of cup and cover 4″. D. saucer 4⅞″. Crown over N mark in blue. Naples, late 18th century.
Lent anonymously.

430

PLATE
Ribbon border with painted scene in the centre. D. 8⅞″. Venice, Cozzi factory, late 18th century.
Lent by Count and Countess Bieniewski.

431

CUSTARD CUP AND COVER
Fluted form, painted with flowers. Ht. 3½″. Mennecy, incised D.V. mark, *c.* 1750.
Lent anonymously.

432

PAIR OF SEAUX À LIQUEUR
Oval form with sliding pierced interior panels, apple green ground painted with foliage and fruit, one by Charles Tandart le jeune, the other by Thevénet père. Illustrated *Apollo*, Jan. 1965, pl. 23, fig. 4. L. 12″. Sèvres, 1763. Ex. coll. Harewood.
Lent anonymously.

433

CUSTARD CUP AND COVER
Painted on one side with trophies of war, the other side with music trophies by Méraud aîné. Ht. 3″. Sèvres, 1768.
Ex. coll. Fribourg.
Lent anonymously.

432

428

434

PLATE
Basket weave rim, floral painting. D. 9¼″. Chantilly, blue hunting horn mark, third quarter of the 18th century.
Lent by Count and Countess Bieniewski.

435

COFFEE SET
Coffee pot, sucrier, cream jug, six cups and saucers. Ht. of coffee pot 6½″. Unmarked, Paris, 1820–35.
Lent by Harry MacDonald.

436

PLATE
Painted brown monochrome decoration with gold border. D. 9″. French, Stone, Coquerel & Legros d'Anisy, early 19th century.
Lent by Harry MacDonald.

437

PLATE
Painted brown monochrome classical landscape, gold border. D. 8¾″. Unmarked, French, probably Stone, Coquerel & Legros d'Anisy, early 19th century.
Lent by Harry MacDonald.

438

PAIR OF PLATES
Painted *en grisaille* with a marriage scene after a Dutch engraving. D. 9″.
Mid 18th century.
Lent anonymously.

439

PLATE
Gilt spear head border with a mythological painting *en grisaille*. A similar painting is seen on a bowl illustrated by Michel Beurdeley, *Porcelain of the East Indies Company*, cat. 8, p. 150. D. 9″.
Mid 18th century.
Lent anonymously.

439

438

440

CREAM JUG AND TRAY
Pâte sur pâte, with black outlined panels enclosing Chinese landscapes in puce. L. of tray 5", ht. of jug 4¼". *c.* 1740.
Lent anonymously.

441

PAIR OF PLATES
Gilt spear head border with four vignettes in puce on the rim, a large monogram in the centre. D. 13¾". *c.* 1740–60.
Lent anonymously.

442

SAUCER
Painted with a sailing ship. D. 6".
18th century.
Lent anonymously.

443

PLATE
Brown floral border in the style of Chamberlain's Worcester, crest of Sir Alexander MacKenzie in overglaze colours. D. 9¼". Early 19th century.
Lent anonymously.

European Pottery

444

PAIR OF FAIENCE WALL SCONCES
One inscribed *Jeanne D'Arc*, a figure in relief holding a book, her left hand forming the candle socket. The other inscribed *Dunoy*, a figure in armour holding a sword in his right hand and his left hand projecting to form the candle socket. Ht. 17".
French, Nevers, 1760–70.
Lent anonymously.

445

FAIENCE SHAVING DISH
Shell-shaped fluted body with three claw feet, blue floral border with a Chinese landscape in the centre. L. 15″. Dutch, early 18th century.
(withdrawn)

446

COVERED TUREEN AND STAND
Faience, after a Wedgwood type. Oval tureen with painted blue and green sprigs, large flower finial on the cover. L. of stand 11¾″. Probably French, late 18th–early 19th century.
Lent by Mr. and Mrs. Michael Taylor.

447

TEAPOT
Cream-coloured earthenware, with a silver chain to lid and handle. Ht. 6″. Probably French, late 18th century.
Lent anonymously.

446

English Pottery and Porcelain

We make our Pots of What we Potters are –
RALPH WOOD

This meaningful saying cut into a pottery jug in 1770 by a great master of the potter's art vividly illustrates the quality of English pottery and porcelain, and the pride and skill with which it was created by imaginative craftsmen.

English pottery had its beginnings in the Celtic period, achieved quite a degree of sophistication during the Roman occupation, maintained its technical craftsmanship during the Anglo-Saxon era, took on new life and creativeness in Norman times and in the 14th and 15th centuries acquired the ornamentations that made 17th and 18th century pottery so unique.

During the 17th century the English potters began making slip ware of simple charm. Clay was mixed with or without colour and applied to unglazed red pottery in much the same manner as you would decorate an iced cake. Slip wares characteristically English in style were made at Wrotham in Kent. A certain amount was also made in and around London, but the most prolific centre of manufacture was in Staffordshire. Thomas Toft is its best known potter; thirty of his signed pieces still exist.

Seventeenth century English potters also discovered that various types of clay when fired at a very high temperature (above 1300° C.) would become vitrified. The resulting pottery became known as stoneware, and was strong, resilient, and impervious to liquids. The most famous of the stoneware potters was John Dwight of Fulham, London. Stonewares made by him are to be found in the Victoria and Albert and British Museums and the Royal Ontario Museum.

Tin-glazed ware came to England from Europe and is said to have been made during the 15th century. It was largely inspired by Italian, Chinese and Dutch pottery and was produced at Lambeth, Bristol and Liverpool. The English-made pieces were never of any great consequence; the outstanding examples were made on the continent.

Refinement came to English pottery in the 17th century with the arrival from Holland of John Philip and David Elers. They were silversmiths who quickly saw the possibility of duplicating Chinese Yi-hsing wares from the clays of Staffordshire. Their stimulus to the pottery industry was felt for the next hundred years. It was directly responsible for the whole group of master-potters who are now so well known to pottery collectors the world over: John and Thomas Astbury, Thomas Whieldon, Ralph, Aaron and Enoch Wood, and Josiah Wedgwood, to name some of the most famous.

Josiah Wedgwood employed a number of modellers and designers, including the famous William Hackwood and John Flaxman. Some of the important artists who worked for him were James Tassie, Lady Templeton and George Stubbs.

Wedgwood, sensing the need for bridging the gap between the delicate porcelain of China and Europe and the coarse stoneware and earthenware of England, became the great experimenter with clays and glazes. He prized his Jasperware above all his creations, and the world agrees with him. His crowning achievement, however, was his creamware, which was responsible for destroying the manufacture of faience and delft. Creamware was immediately imitated by numerous neighbouring potteries as well as those of Leeds, Liverpool, Bristol, Sunderland and Swansea. Wedgwood's modern system of mass production enabled Staffordshire potteries not only to take the lead from French and German factories, but to keep it.

Collecting porcelain had been fashionable in England since the end of the 17th century when Queen Mary brought her Oriental porcelains from Holland to decorate Hampton Court. The formula for making porcelain first came to England from France about 1740, and the factory at Chelsea is given the honour of making the first pieces. A goat-and-bee jug incised with the name

Chelsea and the date 1743 is the earliest authenticated piece of English porcelain.

From its start at Chelsea, English porcelain can be divided in well-defined periods:

1 1743–1770: Chelsea, Bow and Worcester.
2 1770–1800: Derby, Worcester and Bristol.
3 1800–1850: The period of Worcester, Derby, Coalport, Rockingham and the early Staffordshire factories, when bone china was adopted generally in England.
4 The period after 1850, when Minton's, Copeland's and Worcester were the chief English factories, and English porcelain obtained for the first time a world-wide recognition.[1]

English porcelain was unique in its variety of composition. Soft paste of the French type was produced at Chelsea, Derby and Longton Hall. Worcester, Caughley and Liverpool used soapstone, another type of soft paste. At Plymouth and Bristol hard paste was made in a limited amount. The use of bone ash by the Bow factory in 1749 heralded the type of porcelain which, after 1800, became and still remains the standard body of bone china.

Many of the early forms of English porcelain and the designs used to decorate them were copied from the Meissen factory in Germany, or influenced by the Orient. The superb silver shapes of the 18th century plate were also adapted to porcelain. Two outstanding examples which were produced at the Chelsea factory were the goat-and-bee jugs, originally made in 1737 by Edward Wood, a London silversmith, and the rococo style shell salts by Nicholas Sprimont, a noted Huguenot silversmith before he founded the Chelsea works.

In figure modelling continental porcelain took the lead and maintained it. The Meissen factory started to recreate in porcelain the figures made of wax or confectioners' sugar which were used to decorate German banquet tables. Quite naturally the idea spread to England, and soon jellies, biscuits, sugar plums and creams were followed by harlequins, gondoliers, Turks and shepherdesses of Saxon china. By the third quarter of the 18th century, figure modelling for the table was superseded by groups of figures for the decoration of mantel shelves and display cabinets. These ornate figures were embellished by the rich painting of their costume "fabrics" and lavish gilding. Some of the more important figures of Bow, Worcester, Plymouth and Bristol bear the mark of the skilled modeller and repairer Tebo.

While the continent led in figure modelling, the English porcelain factories were undoubtedly unsurpassed in the colour decoration of their wares. English soft paste absorbed the colour to perfection, reflecting a soft glow. Colour decorating the hard paste of the continent, regardless of its perfection, often gave a cold impression.

Porcelain factories employed the finest artists of the day to decorate. Such men were never content to stay put, and plied their craft from factory to factory. Among the most famous were William Billingsley, noted for his roses, Quaker Pegg for his botanical scenes, Zachariah Boreman and Jockey Hill for their landscapes, Jeffrey Hamet O'Neale for his pictures of fables, and John Hayfield, the castle painter.

Transfer printing on porcelain is truly of English origin. Robert Hancock at Worcester was the creator of this technique and developed it to a high degree of artistry.

In direct contrast to continental factories which enjoyed royal patronage and were heavily endowed by the state, the English factories were entirely unsubsidized. Their consequently short lives limited their full potential. Only Worcester and Chelsea reached the high standards set by the chief factories of France and Germany. In fact, Chelsea porcelain ranks with the best made in Europe. That of Bow and Lowestoft is of a different nature, typically English with an unsophisticated charm.

MARIAN HAHN ADAMS

[1] *Porcelain Its Art and Manufacture*, by William Burton, F.C.S. 1906.

448

WATERING CAN
Earthenware, with green glaze. Ht. 12". English, 16th century.
Lent anonymously.

449

PLATE
Tin glazed earthenware, with a "Long Eliza" figure painted in blue and white. D. 9¾". English, probably Bristol, second half of the 18th century.
Lent anonymously.

450

FIGURINE OF A WOMAN AND TWO CHILDREN
Emblematic of Charity. Lead glazed earthenware. Ht. 8". R. Wood, Staffordshire, *c.* 1775.
Lent anonymously.

451

FIGURINE OF A DOE
Lead glazed earthenware. Ht. 5". R. Wood, Staffordshire, *c.* 1775.
Lent anonymously.

452

FIGURINE OF A STAG
Lead glazed earthenware. Ht. 13". Illustrated in Frank Partridge, *R. Wood*, pl. 59.
R. Wood, Staffordshire, *c.* 1775.
Lent anonymously.

453

FIGURINE OF A LION AND CUPID
Lead glazed earthenware. Ht. 8". R. A. Wood, Staffordshire, last quarter of the 18th century.
Lent anonymously.

454

COFFEE POT

Cream coloured earthenware, painted with a blue and white chinoiserie landscape. Ht. 11″. English, perhaps Leeds, *c.* 1770.
Lent anonymously.

455

TEAPOT

Cream coloured earthenware, with painted decoration. Ht. 4¾″. Leeds, *c.* 1775.
Lent by Mr. and Mrs. Harold Burnham.

456

TEAPOT

Cream coloured earthenware, painted with red and green flowers. Ht. 5¼″. Leeds, *c.* 1775.
Lent anonymously.

457

PLATE

Cream coloured earthenware. Black transfer print peacock design. D. 9″.
Wedgwood, *c.* 1775.
Lent anonymously.

458

PLATE

Cream coloured earthenware. Shell rim, with a painted mauve tulip. D. 8½″.
Wedgwood, *c.* 1780.
Lent anonymously.

459

PLATE

Cream coloured earthenware, painted with a botanical flower. Inscribed on the back *Striped-flowered wood-sorrel.* D. 8″.
English, late 18th century.
Lent anonymously.

459 457 458

460

PLATE
Cream coloured earthenware, painted with a landscape and floral sprigs in the French manner. D. 10". Wedgwood, *c.* 1800.
Lent anonymously.

461

PLATE
Cream coloured earthenware, with orange transfer print "Water Lily" pattern, made for Susannah, the daughter of Josiah Wedgwood, after her marriage to Dr. Robert Waring Darwin, son of Erasmus Darwin. D. 8". Wedgwood, *c.* 1807.
Lent anonymously.

462

PLAQUE
Black basalt. A mythological scene in relief. A similar plaque is in the Smithsonian Institution, Washington. 20" × 9". Wedgwood, 1780–5.
Lent anonymously.

463

TEAPOT
Black basalt, with enamel-painted flowers. Ht. 3½". Wedgwood, late 18th century.
Lent anonymously.

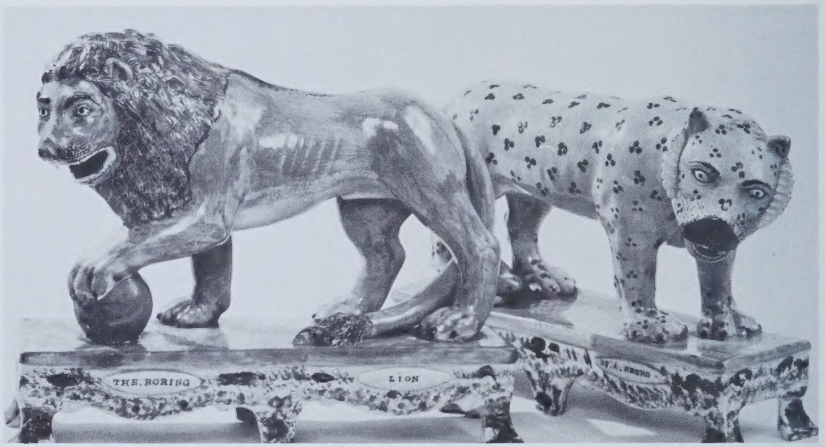
464

TEAPOT
Rosso antico, with floral decoration in black basalt. Ht. 3½". Wedgwood, late 18th century.
Lent anonymously.

465

TWO PLAQUES
White on black basalt, "The Dancing Hours," designed by W. Hackwood. Wedgwood, 1802. 17¾" × 5¾".
Lent anonymously.

461 460



467 468

466

TEAPOT AND SUGAR BOWL
Stoneware, with decoration of mythological scenes in white relief on brown oval reserves, blue outline. Ht. 5". Turner, late 18th century.
Lent anonymously.

467

FIGURINE "THE RORING LION"
Ht. 11", l. 13". Illustrated in L. T. Stanley, *Collecting Staffordshire Pottery*, p. 151. Staffordshire, Obadiah Sherratt, *c.* 1830.
Lent anonymously.

468

FIGURINE "THE DEATH OF A NEGRO"
Ht. 9½", l. 12½". Staffordshire, Obadiah Sherratt, *c.* 1830.
Lent anonymously.

Porcelain

469

GOAT AND BEE JUG
Painted in colours, the shape copied from a silver model. A white example is illustrated in W. B. Honey, *Old English Porcelain*, pl. 1F. Ht. 4½". Chelsea, incised triangle mark, *c.* 1745–50.
Lent anonymously.

470

SALT DISH
Shell-shaped body with applied strawberries and leaves around the base, the interior painted with a flower spray and insects. This rare piece also shows the influence of silver form. An example is illustrated in W. B. Honey, *op. cit.*, pl. 1A. Exhibited: English Ceramic Circle Exhibition, Victoria and Albert Museum, May 5–June 20, 1948, #205. L. 4⅞". Chelsea, incised triangle mark, *c.* 1745. Ex. coll. T. D. Barclay.
Lent anonymously.

469

470

471

TEAPOT

Acanthus leaf shape, painted with insects and flowers. Illustrated in F. S. Mackenna, *Chelsea Porcelain, the Triangle and Raised Anchor Wares*, pl. 8. Ht. 5". Chelsea, incised triangle mark.
Lent anonymously.

472

BEAKER

Moulded leaf pattern, painted with a Kakiemon design. Illustrated F. S. Mackenna, *op. cit.*, pl. 24. Ht. 2¾". Chelsea, *c.* 1750. Ex. colls. Benjamin Disraeli, Lord Beaconsfield; Severne Mackenna.
Lent anonymously.

473

PAIR OF SALT DISHES

Shell-shaped with rocky base, completely white. Ht. 2½". Chelsea, incised triangle period, *c.* 1745.
Lent anonymously.

474

CUP AND SAUCER

Octagonal shape, the saucer painted with the Aesop fable "The Fox and the Grapes," the cup with "The Lion and the Mouse" by J. H. O'Neale. Illustrated F. S. Mackenna, *op. cit.*, pl. 46, fig. 92. Ht. cup 2¼", d. saucer 5". Chelsea, raised anchor period, *c.* 1750. Ex. coll. F. S. Mackenna.
Lent anonymously.

475

DESSERT PLATE

Painted with the Aesop fable "The Fox and the Goat" by J. H. O'Neale. Illustrated F. S. Mackenna, *op. cit.*, pl. 44, fig. 88. D. 7". Chelsea, raised anchor period, *c.* 1750. Ex. colls. Nightingale; F. S. Mackenna.
Lent anonymously.

476

SWEETMEAT DISH

Painted with cows in a landscape by J. H. O'Neale. Illustrated F. S. Mackenna, *op. cit.*, pl. 48, fig. 96. D. 5¼". Chelsea, raised anchor mark, 1750–52. Ex. coll. F. S. Mackenna.
Lent anonymously.

474

477

BOWL AND SAUCER

Painted with flower sprays. Ht. cup 2¾", d. saucer 5½". Chelsea, red anchor mark, 1752–56.
Lent anonymously.

478

DISH

Painted with insects and large leaves. D. 8". Chelsea, red anchor mark.
Lent anonymously.

479

PAIR OF DISHES

Shaped oval rim, painted with grapes and leaves in relief. L. 9½". Chelsea, *c.* 1760.
Lent anonymously.

480

DISH

Painted with delicate flower sprays. D. 6¼". Chelsea, red anchor mark.
Lent anonymously.

481

PLATE

Leaf-shaped, painted with purple veins and a floral spray on the upper side, the underside with green veins in relief. L. 9". Chelsea, red anchor mark.
Lent anonymously.

482

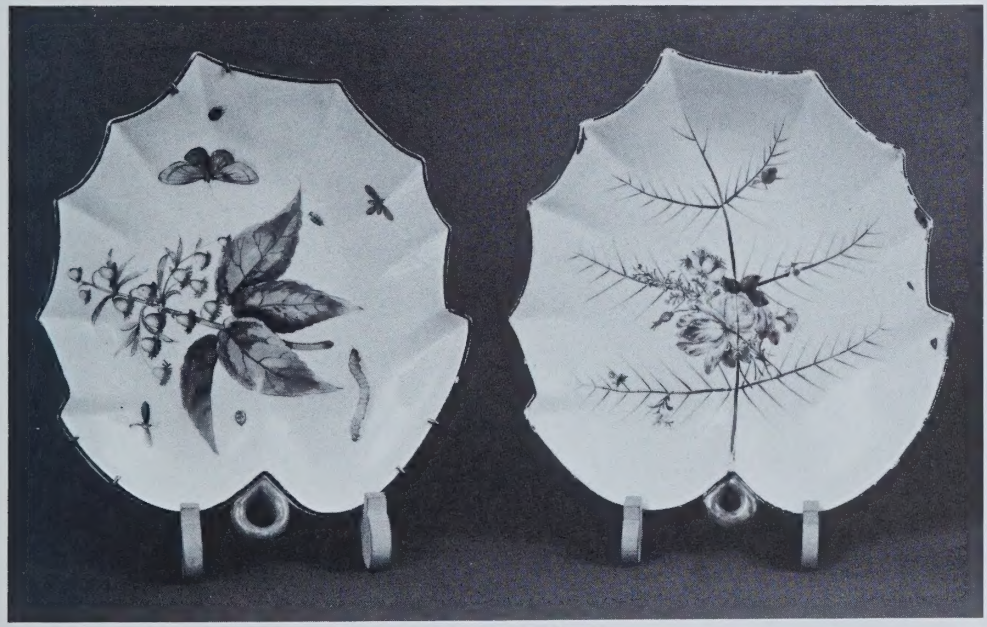
PLATE

Leaf-shaped, painted with foliage and insects. L. 9". Chelsea, brown anchor mark.
Lent anonymously.

483

PAIR OF BOUGH POTS

Oval bombé form, painted with birds in panels. Backs pierced for suspension. Ht. 6". Chelsea, red anchor period.
Lent anonymously.



482 481

483

484

PLATE
Painted after Sloane with a spray of blackberries, leaves and insects. D. 9". Chelsea, red anchor mark, *c.* 1755.
Lent anonymously.

485

TUREEN
Moulded in the form of a Cos lettuce. Ht. 4¼". Chelsea, red anchor mark, *c.* 1752.
Lent anonymously.

486

TUREEN
Moulded as a cauliflower. Ht. 4". Chelsea, red anchor.
Lent anonymouslv.

487

TUREEN
Moulded as an artichoke, with a bird finial on the cover. D. 4". A similar tureen is illustrated in G. Savage, *18th Century English Porcelain*, pl. 21. Chelsea, red anchor mark, *c.* 1755.
Lent anonymously.

488

PATCH BOX
Moulded as a tulip. L. 4¼". Chelsea, *c.* 1755.
Lent anonymously.

489

SCENT BOTTLE
In the form of a boy with a goat. Ht. 3". Chelsea, *c.* 1755.
Lent anonymously.

490

SCENT BOTTLE
Tulip form, with the stopper in the form of a bird. Ht. 3". Chelsea, red anchor mark, *c.* 1755.
Lent anonymously.

491

SCENT BOTTLE
Formed as a bunch of pinks. Ht. 2½". Chelsea, *c.* 1754.
Lent anonymously.

495

492 490 491

492

SCENT BOTTLE
Modelled in the form of two doves. Ht. 3".
Chelsea, *c.* 1760.
Lent anonymously.

493

PEAPOD
Green pod with white peas inside. L. 3¾".
Chelsea, *c.* 1765.
Lent anonymously.

494

PAIR OF CANDLESTICK FIGURES
Ht. 6½". Chelsea, red anchor mark.
Lent anonymously.

495

FIGURINE
"Justice," a standing woman holding metal scales in her left hand. Ht. 12". A similar example is illustrated in the *Schreiber Collection Catalogue*, pl. 21, #182. Chelsea, *c.* 1760.
Lent anonymously.

496

FIGURINE
A boy playing a flute, with a dog at his feet and a large bocage behind him. Ht. 9½".
Chelsea, red anchor mark.
Lent anonymously.

497

PAIR OF FIGURINES
A woman with flowers and a basket of eggs, a man with flowers and a lamb. Ht. 10½".
Derby, *c.* 1760–65.
Lent anonymously.

498

FIGURINE
A child with a basket of flowers. Ht. 5¼".
Derby, *c.* 1760–65.
Lent anonymously.

499

SWEETMEAT BOWL, STAND AND COVER
L. of stand 7". Derby, *c.* 1768.
Lent anonymously.

497 498 497

500

DISH
Heart-shaped, painted with green festoons. D. 10¾". Chelsea-Derby mark in gold, 1770–84.
Lent anonymously.

501

CREAM JUG
Painted with turquoise garlands. Ht. 2⅞". Chelsea-Derby, *c.* 1770–80.
Lent anonymously.

502

PLATE
Shaped rim, with four blue shell-shaped areas enclosing flower sprigs. D. 8⅝". Blue crown over *D* mark, incised *N*. Derby *c.* 1784.
Lent anonymously.

503

TEA CUP, COFFEE CUP AND SAUCER
Smith's Blue decoration. Ht. tea cup 2", d. saucer 5¼". Derby, incised *N*, *c.* 1784.
Lent anonymously.

504

TEAPOT
Fluted body decorated with green and gold garlands. Ht. 7". Derby, puce crown, crossed batons and *D* mark, *c.* 1784–90.
Lent anonymously.

505

CHOCOLATE CUP WITH COVER AND STAND
Ht. of cup 5⅜", d. stand 6½". Derby, *c.* 1784–90.
Lent anonymously.

506

506

CABARET SERVICE

Yellow ground with reserves painted with landscapes of Derbyshire, apparently by various painters. L. of tray 13″. Derby, blue crown, batons and *D* mark, *c.* 1790–1800. A similar service, with a pink ground, is illustrated by F. B. Gilhespy in *Derby Porcelain*, pl. 95.
Lent anonymously.

507

CUP AND SAUCER

Yellow ground, with landscape painting attributed to Jockey Hill. Ht. of cup 3″, d. saucer 5″. Derby, puce crown, batons and *D* mark, late 18th century.
Lent anonymously.

508

DISH

Kidney-shaped, with pink border and a landscape in the centre attributed to John Brewer. L. 10½″. Derby, blue crown, batons and *D* mark, late 18th century.
Lent anonymously.

509

PLATE

Yellow rim, with a purple aster in the centre. D. 9″. Derby, blue crown, batons and *D* mark, late 18th century.
Lent anonymously.

510

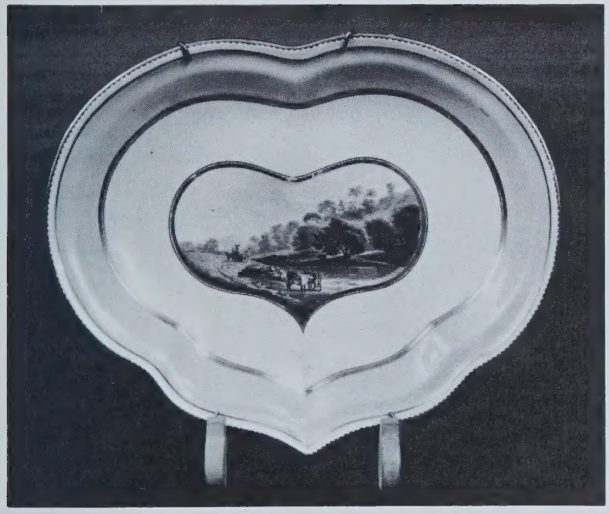
POTPOURRI JAR AND COVER

Ht. 6″. Derby, red crown, batons and *D* mark, early 19th century.
Lent anonymously.

511

PAIR OF VASES

Urn-shaped, blue ground with flower-painted reserves signed *Martin*. Ht. 9″. Derby, *c.* 1820–30.
Lent anonymously.



508

512

PLATE
Painted in colours with Chinese figures in a garden scene. D. 9". Bow, *c.* 1755–60.
Lent anonymously.

513

DISH
Octagonal, painted with a Kakiemon design. D. 7¾". Bow, *c.* 1755–60.
Lent anonymously.

514

PLATE
Painted with a Kakiemon partridge pattern. D. 8". Bow, *c.* 1755.
Lent anonymously.

515

PLATE
Underglaze blue painting of a "Long Eliza" figure in a garden. D. 9". Bow, 1755–60.
Lent anonymously.

516

TEAPOT
Powder blue, with Chinese landscapes in reserves. Ht. 5". Bow, 1755–65.
Lent anonymously.

517

TWO-HANDLED CUP AND SAUCER
Pine cone moulding, with a blue cell border. Ht. of cup 3". D. of saucer 5½". Bow, 1755–60.
Lent anonymously.

518

COFFEE POT
Underglaze blue painted Chinese landscapes. Ht. 10½". Lowestoft, *c.* 1760.
Lent anonymously.

519

PAIR OF BASKETS
Oval, the outside moulded with yellow basket weave, the inside painted with floral sprays, with applied flowers at the handles. L. 8¼." Longton Hall, *c.* 1755.
Lent anonymously.

520

PAIR OF LEAF DISHES
D. 8¼". Longton Hall, *c.* 1755.
Lent anonymously.

512 513

525

521

LEAF DISH

The centre painted with a landscape and buildings by the "Castle Painter." D. 8½". Longton Hall, *c.* 1756.
Lent anonymously.

522

FIGURINE

A girl with a dog. Ht. 7¼". Bristol, impressed T° mark, *c.* 1775. See the *Schreiber Collection Catalogue*, pl. 81, #737 for a similar example.
Lent anonymously.

523

BOWL

Octagonal, the outside painted in *famille verte* with foliage and rocks. The companion bowl in the Marshall Collection, Ashmolean Museum, Oxford, is illustrated in H. R. Marshall, *Coloured Worcester Porcelain*, pl. 3, no. 47. D. 8". Lund's Bristol, *c.* 1750–52.
Lent anonymously.

524

BOWL

The exterior painted with a Chinese river scene. D. 7". Lund's Bristol, *c.* 1750.
Lent anonymously.

525

TEA BOWL AND SAUCER

Painted in red, green and blue with Japanese brocade pattern around a landscape. See R. L. Hobson, *Worcester Porcelain*, pl. XXXII, #5. D. saucer 5¼", ht. bowl 2". Worcester, *c.* 1756.
Lent anonymously.

526

TEA BOWL AND SAUCER

Decorated with Chinese women and children beside a table. This pattern is seen on a teapot in H. R. Marshall, *op. cit.*, pl. 19, no. 355. D. saucer 4½", ht. bowl 1¾". Worcester, *c.* 1760.
Lent anonymously.

526 528 527

527

CREAM JUG
Decorated in a similar manner to the preceding tea bowl and saucer. Ht. 3¼". Worcester, *c.* 1760.
Lent anonymously.

528

TEAPOT
Globular, decorated with Chinese women and children playing with butterflies. See H. R. Marshall, *op. cit.*, pl. 24, no. 515. Ht. 5½". Worcester, *c.* 1760.
Lent anonymously.

529

PAIR OF OVAL DISHES
Decorated with plants and insects, made as replacements of Chelsea. L. 10½". Unmarked Worcester, *c.* 1755.
Lent anonymously.

530

TUREEN AND COVER
Modelled in the shape of a partridge, brilliantly coloured. See H. R. Marshall, *op. cit.*, colour plate 31. L. 7". Worcester, *c.* 1760.
Lent anonymously.

531

TEAPOT, COFFEE CUP, TEA BOWL AND SAUCER
Painted with delicate sprays of pink and gold flowers. Ht. teapot 5½", ht. coffee cup 2¾", ht. tea bowl 1¾". Worcester, *c.* 1760–70.
Lent anonymously.

532

PLATE
"Blind Earl" relief pattern. D. 7½". Worcester, *c.* 1765.
Lent anonymously.

530

533

TEA CUP, COFFEE CUP AND SAUCER
Painted with "Ho-Ho" birds, the so-called Sir Joshua Reynolds pattern. See R. L. Hobson, *Worcester Porcelain*, pl. XXXIV, fig. 3. Ht. tea cup 1¾", coffee cup 2⅞", d. saucer 5¼". Worcester, square seal mark, *c.* 1765.
Lent anonymously.

534

TANKARD
Painted with floral bouquets by James Rogers. See *Connoisseur* April 1962, p. 223, for an article by Hugh Tait on James Rogers. Ht. 5½". Unmarked Worcester, *c.* 1760.
Lent anonymously.

535

PLATE
Leaf shape, decorated with insects and flower sprays in blue. Worcester, blue crescent mark.
Lent anonymously.

536

MASK JUG
Cabbage leaf moulded with blue Hancock "parrot" transfer print. Ht. 11¾". Worcester, blue crescent mark, *c.* 1765.
Lent anonymously.

537

BOTTLE
Blue transfer print of a large flower group with pine cones. Ht. 10¼". Worcester, first period.
Lent anonymously.

538

SPITTOON
Blue transfer printed flowers. See S. Fisher, *English Blue and White Porcelain of the 18th century*, pl. 31a. Ht. 4½". Worcester, hatched crescent mark, *c.* 1775.
Lent anonymously.

536 535

539

BOTTLE
Powder blue ground with reserves painted with Chinese scenes. Ht. 11¼". Worcester, blue crescent and seal marks.
Lent anonymously.

540

SWEETMEAT DISH
Moulded foliage with lilac transfer print "Wagtail and Swallow" by Hancock. D. 6". Worcester, *c.* 1758–60.
Lent anonymously.

541

CRESS DISH AND PLATE
Blue transfer print flower and acorn design with a formal border. D. 7½". Worcester, *c.* 1765–75.
Lent anonymously.

542

EGG DRAINER
Pierced oval bowl, painted with underglaze blue scrolls and simple flowers. L. 5½". Worcester, *c.* 1755.
Lent anonymously.

543

EYE CUP
Moulded surface printed with simple blue flower sprigs. Ht. 2¼". Worcester, *c.* 1765.
Lent anonymously.

544

TEA BOWL AND SAUCER
Blue scale ground, reserves painted with ladies and gentlemen playing musical instruments. Ht. bowl 2½", d. saucer 5". Worcester, *c.* 1765. Ex. colls. Duke of Westminster; Lady Ludlow.
Lent anonymously.

539 537

545

CUP AND SAUCER

Blue scale ground outlined with gilt scrolls, the reserves painted with exotic birds. Ht. cup 2". D. saucer 5½". Worcester, First period.
Lent anonymously.

546

COVERED TUREEN

Domed cover with the knop in the form of an apple, painted with exotic birds in panels on a blue scale ground, the rim edged with pink. The mate to this tureen is in the Victoria and Albert Museum. See H. R. Marshall, *op. cit.*, pl. 54, no. 1107. Ht. 7". Worcester, 1765–70.
Lent anonymously.

547

BOWL

Fluted rim, blue scale ground enriched with gilding with exotic birds painted in four large reserves and butterflies and insects in small reserves on the rim and in the round central reserve. Worcester, First period. D. 11½".
Lent anonymously.

548

TEA JAR

Ovoid, with domed cap and flower finial, blue scale ground with exotic bird painting in panels. Ht. 6". Worcester, First period.
Lent anonymously.

549

JUNKET DISH

Moulded with oblique fluting from a central reserve outlined in blue scale, with a floral spray within, and insects scattered on the field. D. 9". Worcester, First period.
Lent anonymously.

550

SUCRIER

The lid with a rosebud knop, with exotic bird painting in gilt-scroll outlined reserves on blue scale ground. Ht. 4½". Worcester, First period.
Lent anonymously.

542 543 517

551

BASKET

Circular, with pierced sides, two twig handles, with applied rosettes on the outside, the inside decorated with flower painted triangular and claw-shaped reserves on blue scale ground. D. 9". Worcester, First period.
Lent anonymously.

552

BASKET

Oval, with pierced sides decorated with applied rosettes outside, the inside painted with flowers. L. 9". Worcester, First period.
Lent anonymously.

553

JUNKET DISH

Moulded yellow basket work, with heart-shaped panels and a circular central panel painted with flowers. See H. R. Marshall, *op. cit.*, pl. 29, no. 649. D. 9". Worcester, *c.* 1765.
Lent anonymously.

554

MUG

Bell-shaped, with yellow ground painted with panels of crimson oriental river scenes. See H. R. Marshall, *op. cit.*, pl. 29, no. 639. Ht. 4¾". Worcester, *c.* 1765. Ex. coll. Arnold.
Lent anonymously.

555

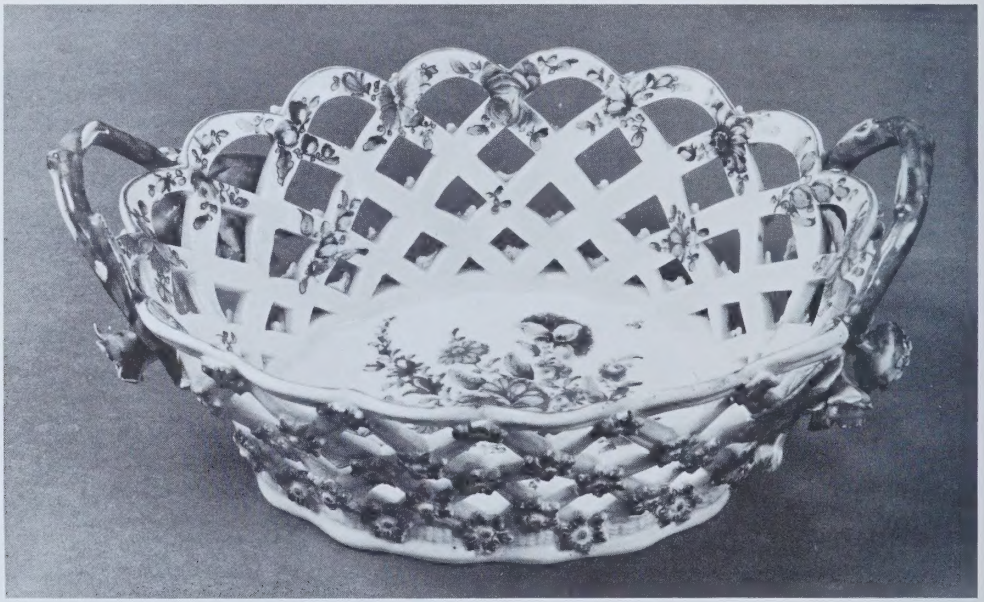
TEAPOT AND STAND

Apple green ground painted with fruit, foliage and insects in reserves. Ht. teapot 6¾", l. stand 5¾". Worcester, imitation Meissen mark, *c.* 1770.
Lent anonymously.

556

CUP AND SAUCER

Yellow scale ground with scrolled reserves painted with birds and insects. See Hobson, *op. cit.*, pl. LII, fig. 1. Ht. cup 2½". D. saucer 5¼". Worcester, *c.* 1765.
Lent anonymously.



552

557

TEA BOWL AND SAUCER

Pink scale border painted with figures in the Teniers manner by Giles. Illustrated in H. R. Marshall, *op. cit.*, pl. 18, no. 314. Ht. cup 1¾". D. saucer 4¾". Worcester, *c.* 1765–70.
Lent anonymously.

558

MUG

Pink scale border with figures in the Teniers manner by Giles. See H. R. Marshall, *op. cit.*, pl. 18, no. 317 for a similar mug, also W. B. Honey, *Old English Porcelain*, pl. 87B. Ht. 4⅜". Worcester, *c.* 1770.
Lent anonymously.

559

TEA BOWL AND SAUCER

Pink scale cornucopia border with figures painted in the Teniers manner by the Giles atelier. See F. Tilley, *Chelsea and First Period Worcester Porcelain in the Parkinson Collection*. Ht. bowl 1¾", d. saucer 4¾". Worcester, *c.* 1770. Ex. coll. Parkinson.
Lent anonymously.

560

PLATE

Claret border of cornucopia shape, the centre painted with fruit, and flowers, the so-called Hope-Edwardes pattern. See H. R. Marshall, *op. cit.*, pl. 34, no. 739. D. 9". Worcester, *c.* 1770.
Lent anonymously.

561

TWO SOUP PLATES

Shaped rim decorated with gilding and panels painted with insects, the centre painted with various fruits and insects. A tureen similarly decorated with the so-called Duke of Gloucester's pattern is illustrated in H. R. Marshall, *op. cit.*, pl. 12, no. 225. D. 9". Worcester, gold crescent mark, *c.* 1770–80.
Lent anonymously.

558

561

562

PLATE

Painted in the centre with the arms of the Duke of Clarence and insignia of the Garter and the Thistle between sprays of oak and olive, the rim with twined ribbons of the two orders enclosing insignia and sprays of rose and thistle. Only two such plates are said to have been made in this service for the Duke of Clarence in 1789. See R. L. Hobson, *Worcester Porcelain*, pl. LV, fig. 3. D. 9½" Worcester, mark in blue, Flight between a crown and open crescent.
Lent anonymously.

563

PLATE

Peach rim with heavy scroll gilding, large crest painted in the centre. D. 8". Worcester, Barr, Flight and Barr, 1807–13.
Lent anonymously.

564

INKSTAND

Orange and gold scroll borders with feather painting on the front. Three pots (two covered) with a candlestick and two pen-holders behind. L. 9¼". Worcester, Barr, Flight and Barr mark, 1807–13.
Lent anonymously.

565

INCENSE HOLDER AND TWO SPILL VASES

The holder on a tripod base with masks at the shoulders, grey marbled ground with a white band painted with peasant figures in colours. Ht. of incense holder 8¾", ht. of vase 4¼". Worcester, Barr, Flight and Barr mark, 1807–13.
Lent anonymously.

566

PAIR OF COVERED TUREENS

Oval, with peach ground and elaborate scroll gilding, and a crest in colours on the cover. L. 15". Worcester, Flight, Barr and Barr mark, *c.* 1820.
Lent anonymously.

562

567

ICE BUCKET
Urn shape with double twist handles, green ground with elaborate gilding and flowers painted in reserves. Ht. 11½". Davenport, *c.* 1815.
Lent anonymously.

568

PIECES FROM A DESSERT SERVICE
Green ground with gilding and floral painting in reserves. Ht. pedestal bowl 8", l. covered sauce boat 7", ht. large covered tureen 14", ht. small covered tureen 9". Worcester, *c.* 1820.
Lent anonymously.

569

BOWL
Decorated inside and out with a Japanese pattern, a crest in the centre. D. 9¾". Chamberlain's Worcester mark, 1810–20.
Lent anonymously.

570

PAIR OF CROCUS BOWLS
Rose-peach ground painted with a scene of Durham Bridge on one and the residence of Sir John Dashwood, Berks. on the other. See F. B. Gilhespy, *Crown Derby Porcelain*, pl. 30, fig. 52. Ht. 6". Unmarked, Pinxton, *c.* 1802.
Lent anonymously.

571

THREE PIECES FROM A DESSERT SERVICE
The centres differently painted with vividly coloured fruit, with isolated fruit sprays around the blue and gilt flower chain border. Oval dish, l. 10¾", lobed dish, l. 8", round plate, d. 8¾". Unmarked, Pinxton, early 19th century.
Lent anonymously.

The English Porcelain in this Section is from the Collection of an Anonymous Lender

572

PLATE
Painted with the Kakiemon pattern "The Lady in a Pavilion." D. 9⅜". Chelsea, raised anchor period.

568

573

PLATE
Silver pattern shape painted with the Kakiemon "Bengal Tiger" pattern. D. 9". Chelsea, raised anchor period, *c.* 1750. Ex. coll. Frank Arnold.

574

"BOTANICAL" PLATE
Painted with a large leaf and insects in the manner of Klinger. Chelsea, red anchor mark, *c.* 1755.

575

"BOTANICAL" PLATE
Painted with lupins and insects. D. 9¼". Chelsea, red anchor mark, *c.* 1755.

576

FIGURINE
A seated Chinaman. Ht. 4½". Chelsea red anchor mark, *c.* 1755.

577

FIGURINE
A shepherdess, on a white flat base with a sheep at her feet. Ht. 6¾". Chelsea, red anchor mark, *c.* 1755.

578

PAIR OF FIGURINES
A flute-playing shepherd and a shepherdess with her apron full of flowers, on low circular bases with applied florets. Ht. 7" Chelsea, gold anchor mark, *c.* 1765.

579

TEAPOT
Pine cone moulded body painted with fruit. Ht. 6¾". Chelsea gold anchor mark.

580

FIGURINE
A girl representing Spring. Ht. 4½". Bow, *c.* 1755.

581

FIGURINE
A girl representing Autumn. Ht. 5¾". Bow, *c.* 1755.

578

579

583

582

FIGURINE
An old man, representing Winter, warming his hands over a brazier. Ht. 5½". Bow, red anchor and dagger mark, *c.* 1760.

583

PAIR OF FIGURINES
Italian musicians as Harlequin and Columbine. Modelled after a pair of figurines by Kaendler. Ht. 4¾". Bow, *c.* 1755.

584

PAIR OF FIGURINES
A gardener and his companion, on high pierced pedestal bases. Ht. 6¼". Bow, red anchor and dagger mark, *c.* 1760.

585

PAIR OF FIGURINES
Musicians, on high rococo bases. Ht. 6½". Bow, red anchor and dagger mark, *c.* 1765.

586

PAIR OF FIGURINES
Harlequin and Columbine, standing before flowering tree-stumps on scrolled rococo bases. Ht. 7½". Bow, *c.* 1760–65.

587

PAIR OF FIGURINES
A male and female pedlar holding open boxes, standing on flat flower-strewn bases. A similar pair is illustrated in *Chelsea and Other English Porcelain*, the Irwin Untermeyer Collection, pl. 98, fig. 276. Ht. 7¼". Derby, *c.* 1760.

588

FIGURE GROUP
"The Dancing Lesson." After a composition by Carl Van Loo. A similar group is illustrated in *Chelsea and Other English Porcelain, op. cit.*, pl. 101, fig. 275. Ht. 9¾". Derby, *c.* 1760–65.

586

587

588

589

PAIR OF FIGURINES
Ranelagh dancers on scroll bases. Ht. 9½". Derby, *c.* 1765.

590

TEA BOWL AND SAUCER
Concavely fluted, painted with Chinese figures and a flowering tree. Illustrated H. R. Marshall, *Coloured Worcester Porcelain*, pl. 5, no. 79. Ht. bowl 1⅞", d. saucer 4½". Lund's Bristol, 1750–52.

591

LEAF DISH
Claret ground with heavy ciselé gilding, reserves painted with flowers and Watteau inspired figures. L. 7½". Worcester, *c.* 1765.

592

MASK JUG
Yellow ground with transfer printed pastoral scenes by Hancock after engravings by Luke Sullivan and Robert Sayer. Ht. 9". Worcester, *c.* 1765.

593

MASK JUG
Apple green ground with bird painting in large panels. Ht. 9". Worcester, *c.* 1770.

594

FIGURINE
A gardener, on a flower-encrusted flat base. Ht. 6½". Worcester, *c.* 1770.

595

FIGURINE
A lute player. After a Kaendler model. Ht. 6¾". Illustrated in B. Watney, *Longton Hall Porcelain*, pl. 29A. Longton Hall, *c.* 1755. Ex. coll. David Goldblatt.

596

PLATE
Moulded strawberries and leaves on the rim, a delicately painted floral spray in the centre. D. 9". Longton Hall, *c.* 1753. Ex. coll. Frank Hurlbutt.

597

DISH

Fig leaf shape, with a runny green border and flower painting in the centre. L. 8½". Longton Hall, 1755–60. Ex. coll. Dr. Stathan.

The English Porcelain in this Section is from the Collection of an Anonymous Lender

598

GOAT AND BEE JUG

An all-white example, the shape derived from a silver model. See W. B. Honey, *Old English Porcelain*, pl. 1F. Ht. 4¼". Chelsea, incised triangle mark, *c.* 1745–50.

599

BUST OF THE DUKE OF CUMBERLAND

A white model of the second son of George II and patron of the Chelsea manufactory. See Honey, *op. cit.*, pl. 2D. Examples of this model are quite rare. Ht. 4¾". Chelsea, raised anchor period, *c.* 1750.

600

SAUCER

White, with an impressed lobe design radiating from the centre. The pattern of moulding, so similar to cut-card decoration on silver, is so far unrecorded on other early Chelsea. D. 5". Chelsea, raised anchor mark, *c.* 1749–50.

601

SAUCER

Turquoise and yellow scolopendrium leaves. See F. S. MacKenna, *The Red Anchor Wares*, p. 23, pl. 51. D. 5". Chelsea, raised anchor period, *c.* 1750.

602

BOWL

Green and yellow scolopendrium leaves, with painted insects and butterflies. Ht. 3½". Chelsea, raised anchor period, *c.* 1750.

595

603

PLATE

Painted with the Aesop fable "The Leopard and the Fox" by J. H. O'Neale. The moulded border shows the influence of silver design. D. 8¾". Chelsea, *c.* 1752.

604

PLATE

Painted with the Aesop fable "The Lion and the Frog" by J. H. O'Neale. D. 8¾". Chelsea, *c.* 1752.

605

TEA BOWL AND SAUCER

Octagonal shape, the saucer painted with the Aesop fable "The Lion and the Mice," the bowl with "The Mule and the Pack-horse" by J. H. O'Neale. D. saucer 4¾", ht. of bowl 2". Chelsea, *c.* 1750–52.

606

FLUTED DISH

The well painted with a landscape by J. H. O'Neale or his predecessor. D. 7". Chelsea, *c.* 1752.

607

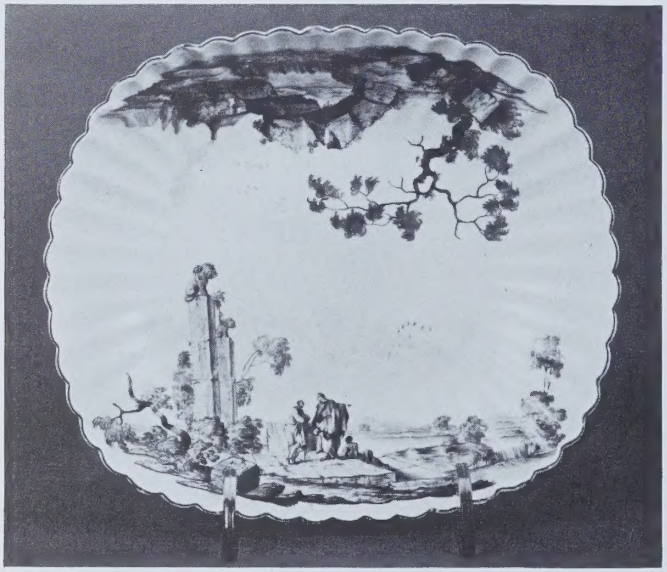
FLUTED DISH

Painted with a double scene of figures and ruins by J. H. O'Neale. The technique of double-sided painting without panels is very rare; a similar type of dish is illustrated in *English Ceramic Circle Transactions*, Vol. 3, part 4, pl. 86C. L. 8". Chelsea, red anchor mark, *c.* 1756. Ex. coll.: Lady Rotherwick.

608

TEAPOT

The form, moulded with overlapping petals and painted with flower sprays, is a rare example. Illustrated in MacKenna, *op. cit.*, pl. 16, fig. 32. Ht. 5¾". Chelsea, red anchor mark, *c.* 1755. Ex. colls.: Frank Hurlbutt; F. B. Gilhespy.



607

603

609

STAND FOR A PLAICE SAUCE BOAT

Oval shape with groups of sea-shells in low relief and natural colours. A plaice sauce boat with a similar stand, cat. no. c.1451-1924, is in the Victoria and Albert Museum. L 11¼". Chelsea, red anchor mark, *c.* 1755.

610

EWER

The base of the body with low relief acanthus leaves outlined in puce, the lip inside and out painted with floral sprays. The shape is derived from Meissen and French examples. Ht. 7¾". Chelsea, red anchor mark, *c.* 1756.

611

PLATE

Painted in underglaze blue in Chinese style with two phoenix among rocks and foliage. Blue and white was a type of decoration very rarely used at Chelsea. See MacKenna, *op. cit.*, pl. 1 #2. D. 8¾". Chelsea, blue anchor mark, *c.* 1755.

612

VASE

Urn-shaped with rococo scroll handles, high circular plinth. Enamelled with "flowing blue" and enriched with tooled gold flowers, reserves painted with pastoral scenes after Boucher. Ht. 7¼". Chelsea, gold anchor period, *c.* 1760.

612

610

613

SUCRIER AND COVER

Double ogee form, with the knop of the cover in the form of a cluster of strawberries and leaves. Painted on one side with a spray of pink roses and green leaves outlined in puce, the other side with anemone and other sprigs with a butterfly. The attribution of this piece to the Girl-in-the-Swing factory, known exclusively for its production of fine quality scent bottles, is based on the close resemblance of the highly glazed grey-green porcelain and the same treatment of the pink roses and green leaves. Another factor is the inclusion of 15% lead in the make-up of the porcelain, which compares with the 20% lead found in scent bottle specimens analyzed by Mr. Arthur Lane and Mr. Robert Charleston. See *English Ceramic Circle Transactions*, Vol. 5, Part 3, p. 136. See also *Antique Collector*, August 1953 for an article by F. S. MacKenna on Girl-in-the-Swing porcelain. Ht. 5". *c.* 1751.

614

BOWL

Painted in colours with grapes, beehive and doves. An identical bowl, cat. no. c.565-1922, is in the Schreiber Collection, Victoria and Albert Museum. D. 5". Bow, mark 10 in brown, *c.* 1755.

615

DISH

Oval with wavy rim, the surface decorated in blue with moulded grapes and leaves in low relief. See Honey, *op. cit.*, pl. 41B. L. 8½". Bow, mock Chinese character marks, *c.* 1755.

616

PLATE

Painted in blue with a Chinese lady playing a musical instrument, the border with Chinese emblems. Ref. *English Ceramic Circle Exhibition Catalogue* 1948, pl. 34 #156, where the design is seen on a dish. D. 6⅞". Bow, *c.* 1760.

613

617

TANKARD

Painted in colours with the arms of the Earl of Hindford and floral sprays on the sides. The tankard, made at Longton Hall, Staffordshire, was later decorated at West Pans, Scotland. Ref. *Antique Collector*, April 1955, p. 84, fig. 3, *Armorial and Inscribed Longton Hall Porcelain* by Dr. B. Watney. Ht. 5¾". Longton Hall, *c.* 1752.

618

PLATE

Shaped rim moulded with strawberries and leaves, the centre painted with floral sprays. D. 10¼". Longton Hall, *c.* 1756.

619

PLATE

Rim moulded with hollyhock leaves, the centre painted with a castle in a landscape by the "Castle Painter." Ref. for the shape and decoration see *English Ceramic Circle Exhibition Catalogue* 1948, pl. 74 #338. D. 8½". Longton Hall, *c.* 1756.

620

CUP

Four-lobed, with Chinoiserie painting on three panels. Illust. H. R. Marshall, *Coloured Worcester Porcelain of the First Period*, pl. 25, #568. Ht. 2½". Lund's Bristol, *c.* 1750.

621

CREAM BOAT

Completely white, of silver shape with hexagonal base and two moulded rococo reserves on the sides. Ref. Marshall, *op. cit.*, pl. 4, #69–71. Ht. 2½". Probably Lund's Bristol or very early Worcester, *c.* 1750–55.

622

ÉCUELLE, COVER AND STAND

Moulded Meissen style osier borders with spirally radiating ribs painted with flower bouquets and sprigs. Knop in the shape of a rose. A similar écuelle with stand but no cover is illustrated by Marshall, *op. cit.*, pl. 6, #88. D. of stand 4¾". D. of bowl 7". Worcester, *c.* 1755–60.

623

BOTTLE

Hexagonal pear shape, transfer printed and coloured with oriental figures. See Marshall, *op. cit.*, pl. 25, #572. Ht. 4½". Worcester, *c.* 1755. Ex. coll.: Knowles Boney.

624

TRUMPET VASE

The shape after a Chinese model, decorated with black transfer printed English pastoral scenes by Hancock. The companion vase is in the Marshall bequest, Ashmolean Museum, Oxford. Ht. 5¾". Worcester, *c.* 1760. Ex. coll.: H. R. Marshall.

625

SUCRIER AND COVER

Painted in underglaze blue with the "Eloping Bride" pattern, a direct copy of a Chinese K'ang-hsi design. Ht. 4½". Worcester, Workman's mark, *c.* 1760.

626

MUG

Painted in underglazed blue with a Chinese "Long Eliza" figure and a young boy. Ref. S. W. Fisher, *English Blue and White Porcelain of the 18th Century*, pl. 25b. Ht. 3¾". Unmarked, Worcester, *c.* 1760.

627

LEAF-SHAPED DISH

The centre painted on a moulded scroll in purple monochrome with the Aesop fable "The Fox and the Grapes." L. 7½". Unmarked Worcester, *c.* 1760.

628

SPOON TRAY

Oval, with a twig handle at each end, "Blind Earl" moulding with a wide apple green border and a scrolled central panel painted with exotic birds in a landscape. Exhibited in the Exhibition of Art Treasures, 1932, #715. Ex. coll. Berners. L. 6½". Worcester *c.* 1770.

629

JUG

Moulded cabbage leaf panels with pale yellow ground and sprigs in red and green enamels, with quatrefoil reserves painted with puce Chinese landscapes. Similar decoration is seen on a mug illustrated in Marshall, *op. cit.*, pl. 29, #639. Ht. 8¾". Worcester, *c.* 1760.

630

CUP AND SAUCER

Yellow scale ground with reserves painted with exotic birds and insects. Ht. cup 2", d. saucer 5¼". Worcester, crossed swords mark and numeral 9 in underglaze blue, *c.* 1765–70. Ex. coll.: C. E. Moore.

631

CAKE DISH

Irregular apple-green border outlined with scroll gilding, in the centre a cluster of spotted fruit. Similar decoration is seen on a cup and saucer illustrated in Marshall, *op. cit.*, pl. 33, #715. D. 7¼". Worcester, unmarked, *c.* 1770.

632

CAKE DISH

Irregular apple-green border outlined with scroll gilding and two sprays of flowers issuing from it. The pattern is called the "Marchioness of Huntley." D. 7¼". Ref. Marshall, *op. cit.*, pl. 33, #719. Worcester, unmarked, *c.* 1770.

633

MUG

Apple green with brilliantly coloured exotic birds in panels outlined with gilt rococo scrolls. Ht. 4½". Worcester, unmarked, *c.* 1770. Ex. coll.: Murrin.

634

TEAPOT

Inverted pear shape, with twig handle and bud finial, the border with a rare olive green ground shaped and edged with gilt scrolls, the body painted with floral groups in Giles' studio. Ht. 6". Worcester, crossed swords mark and numeral 9 in underglaze blue, *c.* 1770. Ex. coll.: Robert Drane.

635

BASKET

Oval shape with strapwork sides decorated outside with applied rosettes in carmine, large pink scale on the inside strapwork and a cluster of fruit and flowers in the centre. Decorated in the Giles atelier. Illust. Marshall, *op. cit.*, pl. 8E and pl. 42, #856. L. 10¼". Worcester, unmarked, *c.* 1770.

636

COFFEE CUP AND SAUCER

Decorated in the Giles atelier with a cluster of fruit in an irregularly shaped purple-pink scale border outlined with turquoise green. This is the only known coffee cup of this service. Illust. MacKenna, *op. cit.*, fig. 82. See also Marshall, *op. cit.*, pl. 17, no. 309 and pl. 50, no. 1017 for tea cups of this pattern. Exhibited at the City of Birmingham Museum and Art Gallery "Works of Art from Midland Houses," July–September, 1953. Ht. of cup 2⅝". D. of saucer 5". Worcester, crossed swords and numeral 9 in underglaze blue, *c.* 1770. Ex. coll. MacKenna.

637

TEA BOWL AND SAUCER

Enamelled by Giles with fruit and floral sprays within a claret cornucopia border with gilt ciselé flowers. From the "Hope Edwards" service. Ht. of bowl 1¾", d. of saucer 4¾". Worcester, unmarked, *c.* 1770.

638

PLATE

Decorated with exotic birds in a landscape, the fluted border with panels of gilt flowers, pink chevrons, purple shagreen and purple diapered turquoise. A dish with similar decoration is illustrated in Marshall, *op. cit.*, pl. 31, no. 690. D. 8½". Worcester, unmarked, *c.* 1770.

639

CUP AND SAUCER

The cup with double open rococo handles, blue scale ground with gilt scroll outlined panels enamelled with birds, flowers and Chinese musicians. See Marshall, *op. cit.*, pl. 14, no. 247. Ht. of cup 2¾", d. of saucer 5¾". Worcester, square seal mark, *c.* 1770.

640

BOWL

Enamelled with heron and fish in Chinese style. D. 5¾". Worcester, unmarked, *c.* 1760.

641

MILK JUG AND COVER

Fluted surface enamelled with exotic birds in landscape, border of floral swags in puce and apple green areas diapered in black. A spoon tray from this service is illustrated in Marshall, *op. cit.*, pl. 26, #582. Ht. 5". Worcester, unmarked, *c.* 1770.

642

PLATE

Sèvres *bleu de roi* border with gilding and exotic birds after Aloncle and Evans in a landscape in the centre. Known as the "Lord Rodney" service. D. 8½". Worcester, blue crescent mark, *c.* 1770.

643

SUCRIER AND COVER

Enamelled by Giles with flowers and fruit enclosed by turquoise cornucopia border with gilt ciselé flowers. Ht. 4¾". Worcester, unmarked, *c.* 1770.

638

644

VASE AND COVER

Baluster shape with double scroll handles, blue ground with gold lace scrolls framing two panels painted by John Donaldson, the one showing two naked children sitting under a tree, the other with a cottage in a landscape. A pair of plates, similarly decorated, #425 and 426 are illustrated in *English Ceramic Circle Exhibition Catalogue*, 1948. Ht. 9". Worcester, square seal mark, *c.* 1770. Ex. coll.: Darcy E. Taylor.

645

SUCRIER AND COVER

Painted in the Giles atelier with figure subjects after Teniers. Illust. *The Connoisseur*, June 1963, p. 137. Illust. in *Antique Collector*, Dec. 1963, p. 201, fig. 2 and discussed by Dr. Knowles Boney. Ht. 5¾". Worcester, *c.* 1770.

646

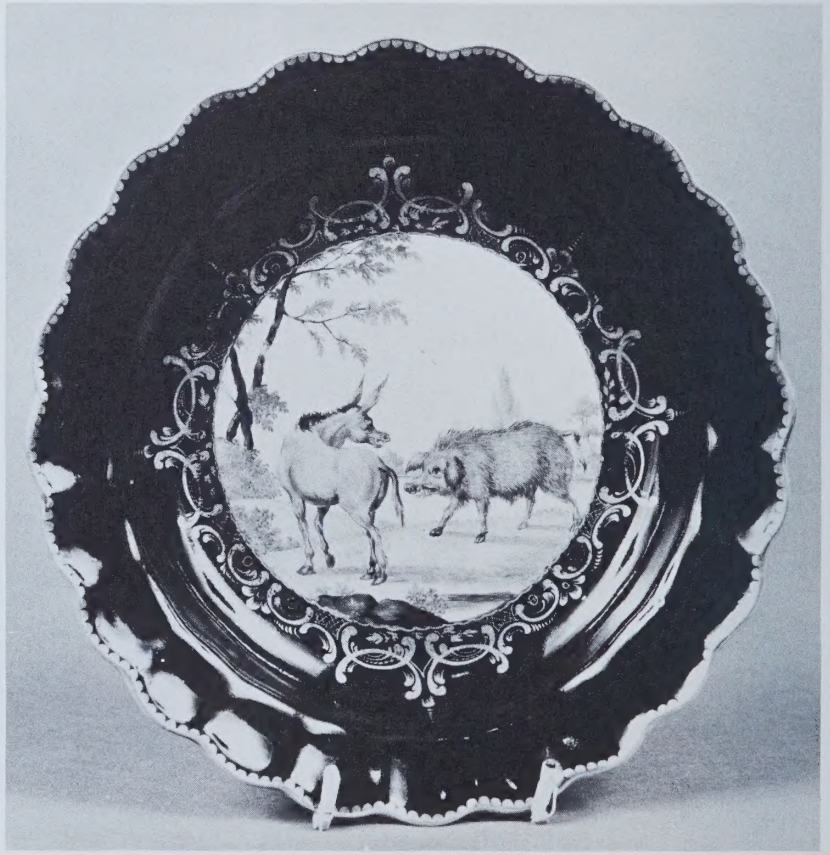
SAUCER

Purple-pink scale cornucopia border enclosing a figure scene in the manner of Teniers. D. 6⅞". Worcester, *c.* 1770. Ex. colls.: Lady Heilbron, Eric Sanders.

647

PLATE

Fluted rim with mazarine blue ground border enclosing an Aesop fable "The Ass and the Boar" painted by J. H. O'Neale. See Marshall, *op. cit.*, pl. 14, #21. Exhib. at the English Ceramic Circle Exhibition, Victoria and Albert Museum, May 5–June 20, 1948. Illust. *E.C.C. Exhibition Catalogue*, 1948, pl. 104, #440. D. 7⅝". Worcester, blue square mark, *c.* 1770. Ex. coll.: Mr. and Mrs. James MacHarg.



647

648

PLATE
Fluted rim with mazarine blue border enclosing an Aesop fable "The Wolf and the Dog" painted by J. H. O'Neale. D. 7½". Worcester, blue square mark, *c.* 1770. Ex. coll.: Selwyn Parkinson.

649

TEA BOWL
Ch'ien Lung, 18th century. Chinese porcelain with the same fable subject as above, obviously decorated by the same hand. Ht. 1½". Ex. coll.: Selwyn Parkinson.

645

Collecting Early Silver

One of the most rewarding avenues of study and relaxation is the collection of early silver, because of its everlasting beauty and splendour and the vast history it involves.

The modern collector, at the outset attracted by the decorative charm of antique silver, very soon becomes involved forever in the paths of history, contemplating the famous patrons who commissioned it, the remarkable artists who created it, and the times and circumstances in which it was made – and survived.

Early silversmiths worked with consummate skill, taste and patience using primitive equipment and processes, without the aid of science. Nevertheless, so great was their genius that today it is nearly impossible to make a satisfactory copy of an important piece by one of the great masters of the past.

Silversmiths, not only great artists and craftsmen, were often also capable financiers. Silversmiths were bankers before the banking system as we know it arose, and some of the great English financial houses of the present day trace their descent from silversmiths.

Because of the relatively considerable amount of high quality silver which has survived, English silver of the 17th and 18th centuries is a favourite with North American collectors. Happily, there are also discriminating and most able collectors specializing in antique European, American and our comparatively very scarce Canadian silver. Each type is an involved and fascinating study in itself, always challenging the collector and returning the satisfaction of enduring beauty, increasing value, and wide fields for contemplation.

English silversmithing had attained a standard of very high perfection by Anglo-Saxon times, but reached its zenith in the 18th century. As the years passed, its style was influenced but never submerged by the great French, German and Dutch masters.

By government regulation in the 14th century, control of the quality and workmanship of English plate was vested in the Goldsmiths' Company, where it remains to this day. Hall marking, first to identify their inspection and, in due course, the maker, date and inspecting office, developed under the Goldsmiths' Company, and good records still exist from the 17th century.

Absence of hall marks is not uncommon on antique English silver, and does not necessarily mean the piece is not genuine. Familiarity with form, style, workmanship and source – as in other arts itself the hallmark of the true collector – is the ultimate test of authenticity, whether or not silver be hallmarked fully, partly, or not at all.

The earliest Anglo-Saxon silver was ecclesiastic in character. Although a few ecclesiastic pieces survive, no secular silver earlier than the 14th century exists.

Sixteenth century English silver, while almost unobtainable by the ordinary collector, exceeds the entire amount surviving from preceding ages.

No other branch of the fine arts has been so adversely affected as silver by national crises – wars, economic stress (silver then being a form of capital), disasters (the Great Fire of London), and changes in fashion. For these reasons, for the modern collector the latter part of the 17th century marks the approximate boundary between collectable and unobtainable English silver.

Following recovery from the Civil War in England, in which both sides made ruthless levies on private silver collections, a vast expansion of the silversmith's art began. The collector will note the rapid succession of styles and tastes, each delightful in itself, from the Restoration to the early 19th century.

Strong commercial connections with the Netherlands in the time of Charles II resulted

in the development of embossed designs of Dutch influence – fruits, flowers and animals of every known and imaginary species, applied especially to lighter objects. Heavier pieces of the time followed the stately, elegant French taste, with very attractive applied patterns on the body, the handles and around the borders and supports.

For a short period after 1680, the expanding world of those days brought, again via the Dutch, the remarkable fantasies of Chinoiserie decoration, which in due course imposed its influence on English furniture and porcelain.

Perhaps the greatest single event in English silversmithing was the arrival in England, in the final years of the 17th century, of Huguenot silversmiths fleeing religious persecution in France, at a time when English taste was tiring of the Dutch influence in silver. French silver in this exhibition shows whence the Huguenots drew their inspiration. Their perfect sense of elegance and proportion, combined with basic English forms, launched an advance in the art which carried far into the 18th century. Prominent among the earliest and greatest of the Huguenot masters were Harache, the Willaumes, Platel, Rolles and de Lamerie.

Throughout the reigns of Queen Anne and George I, Huguenot influence resulted in charmingly simple, substantial plate of most subtle proportions and restrained dignity in decoration. During this period, under French influence, some plate primarily for display was made in the Régence manner. By the reign of George II, Régence developed into the spectacular and splendid Rococo style. Rococo employed elaborate applied stamped and cast ornament-plate for every conceivable use, produced chiefly under the leadership of the Huguenots – notably, de Lamerie. Much of this is available to the present day collector, to marvel at the superb workmanship and imagination of the fantastic and fabulous designs.

Some time after the mid-18th century an awakening and wide-spread public interest in classical art followed the current explorations of Ancient Greece and Rome. The celebrated European and English architects and furniture designers of the late 18th century led a sweeping trend in fashion to the classical, and silversmiths followed.

Toward the end of the 18th century, the growing use of metal-working machines not only vastly increased the output of silver, but also required designs simpler in detail than on handworked pieces. A great amount of such antique silver abounds. Its lively, bright and demure beauty makes it complementary to modern living, and so popular and readily available to its collectors. In 1793, among other superb artists, there appeared the last of the giants of this art, Paul Storr.

Plate in profusion, often of great magnificence and meticulous hand workmanship, following generally classical designs was produced up to Victorian days. The styles of Victorian silver have not yet made an appeal to the discriminating collector.

The serious collector of early silver receives many rewards – a constant challenge to his judgment, great beauty with quiet splendour, much of civilized history and wide current interest – with a sure return on wise investment when, as with all fine arts, he steadfastly strives for perfection rather than profusion.

GLADYS ROBERTSON

650

GERMAN TIGER WARE JUG
with silver-gilt mounts made in London 1582, maker's mark illegible. Ht. 10½".
Lent anonymously.

651

MAIDENHEAD SPOON
L. 6". London, 1519, maker's mark, fringed *S*.
Lent anonymously.

652

APOSTLE SPOON
St. James. L. 7". London 1557, by John Freeman.
Lent anonymously.

653

APOSTLE SPOON
St. Andrew. L. 6¾". London 1576, maker's mark, crossed claws.
Lent anonymously.

654

WINE CUP
Silver-gilt. Chased bands of floral and roped ornament on a matted ground, baluster stem, domed foot. Ht. 7½". London 1613, maker's mark *R.* above *W.*
Lent anonymously.

655

ROSEWATER DISH
Deep round dish with rim. D. 14". Illustrated in the Loan Exhibition Catalogue *Old English Plate*, 25 Park Lane, London, 1929, pl. XXIII, item 181. London 1628, maker's mark, *R.B.* with mullet below.
Lent anonymously.

654

656

SEAL TOP SPOON
Silver-gilt. L. 6¼". London 1602, maker's mark, two crescents.
Lent anonymously.

657

SEAL TOP SPOON
L. 7". London 1615, maker's mark, *C* enclosing *I*.
Lent anonymously.

658

SEAL TOP SPOON
Partial gilt. L. 6¾". Exeter 1620, by Edward Anthony.
Lent anonymously.

659

SLIP-TOP SPOON
L. 6⅝". London 1634, maker's mark *W*, unrecorded.
Lent anonymously.

660

SEAL TOP SPOON
L. 6⅝". London 1640, maker's mark, *D* enclosing *C*.
Lent anonymously.

661

SEAL TOP SPOON
L. 6⅝". London 1660, maker's mark, pellets and rose.
Lent anonymously.

662

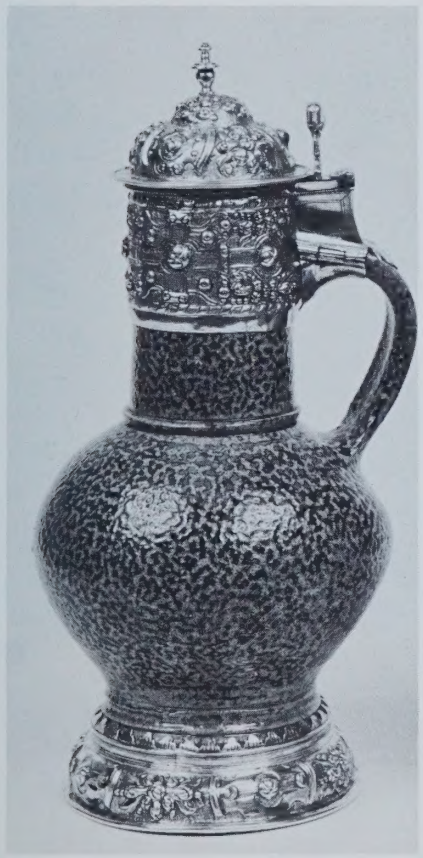
SLIP-TOP SPOON
L. 7". London 1639, by Stephen Venables.
Lent anonymously.

663

PORRINGER AND COVER
Engraved and matted floral decoration, caryatid handles. Ht. 4¾". London *c.* 1650, maker's mark, *E.T.* with a crescent below.
Lent anonymously.

664

TANKARD
Straight-sided, with flat cover. Ht. 6". York 1657, by John Plummer.
Lent anonymously.



650

663

665

PORRINGER AND COVER
Repoussé flowers and birds, two caryatid handles. Ht. 6″. London 1661, maker's mark, *T.A.C.*
Lent anonymously.

666

CAUDLE CUP AND COVER
Repoussé fruit and floral decoration, two caryatid handles, engraved contemporary plumed cartouche with the arms of Wall of Co. Worcester impaling Talbot. Ht. 6¼″. London 1663, maker's mark, *W.M.* with a pellet below.
Lent anonymously.

667

FORK
Three prongs. Carlisle 1670, maker unknown.
Lent anonymously.

668

TRIFID SPOON
L. 7⅜″. London 1673, by Sir Jeremiah Snow.
Lent anonymously.

669

TRIFID SPOON
L. 7¼″. Exeter 1675–80.
Lent anonymously.

670

TRIFID SPOON
L. 7¼″. London 1686, maker's mark, *H.T.*
Lent anonymously.

671

SIX TRIFID SPOONS
L. 4½″. London, *c.* 1690, maker's mark, *I.H.*
Lent anonymously.

672

TRIFID SPOON
L. 7¾″. London 1690. by Lawrence Coles.
Lent anonymously.

673

TRIFID SPOON
L. 7¾". London 1691, maker's mark, *C.K.*
Lent anonymously.

674

TRIFID SPOON
L. 8". London 1692, by Lawrence Coles.
Lent anonymously.

675

TRIFID SPOON
L. 8½". Exeter 1703, by John Elston.
Lent anonymously.

676

GINGER JAR AND COVER
Allover chased scrolls with cupids carrying musical instruments. Ht. 20".
London 1674, maker's mark, *I.B.*
Lent anonymously.

677

TANKARD
Straight sided, with low stepped cover. Ht. 6". London 1680, maker's mark, *I.C.* with a mullet below.
Lent anonymously.

678

CAUDLE CUP AND COVER
Engraved with chinoiserie birds and flowers. Ht. 6". London 1681, by John Ruslem.
Lent anonymously.

679

COVERED TWO-HANDLED CUP
The lower body and cover decorated with chased palm and acanthus; scroll handles, large fruit knop. Ht. 6". London 1681, maker's mark, *R.C.*
Lent anonymously.

678

679

680

CHAMBER CANDLESTICK

Octagonal base with straight nozzle. Ht. 1¾″. Unmarked, *c.* 1681.
Lent anonymously.

681

PAIR OF COVERED BOXES

Octagonal shape, with engraved chinoiserie decoration. Ht. 2″. London 1683, maker's mark, three storks.
Lent anonymously.

682

PAIR OF CANDLESTICKS

Square stepped base, fluted columnar stem with square drip pan. Ht. 6½″. London 1683, maker's mark, *T.A.*
Lent anonymously.

683

CHOCOLATE POT

Flat hinged lid, side-set handle, with cut-card ornament at base of handle and three feet. Illustrated in the Loan Exhibition Catalogue *Old English Plate, op. cit.*, pl. XIX, item 94. Ht. 4¾″. London 1686, maker's mark, *T.C.* conjoined.
Lent anonymously.

684

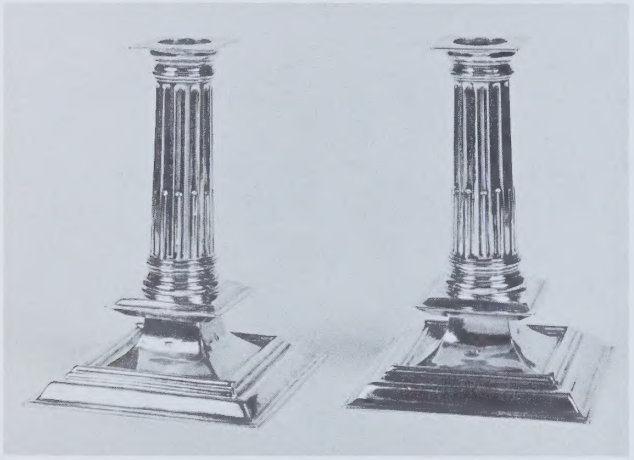
SIDEBOARD DISH

Eight-sided, with two snake handles, a wide border of chased trellis-work and a band of chased mermaids, birds and scrolls, with the arms of Sir Henry Capel, Baron Capel of Tewkesbury. L. 18¾″. London 1686, by Pierre Harache.
Lent anonymously.

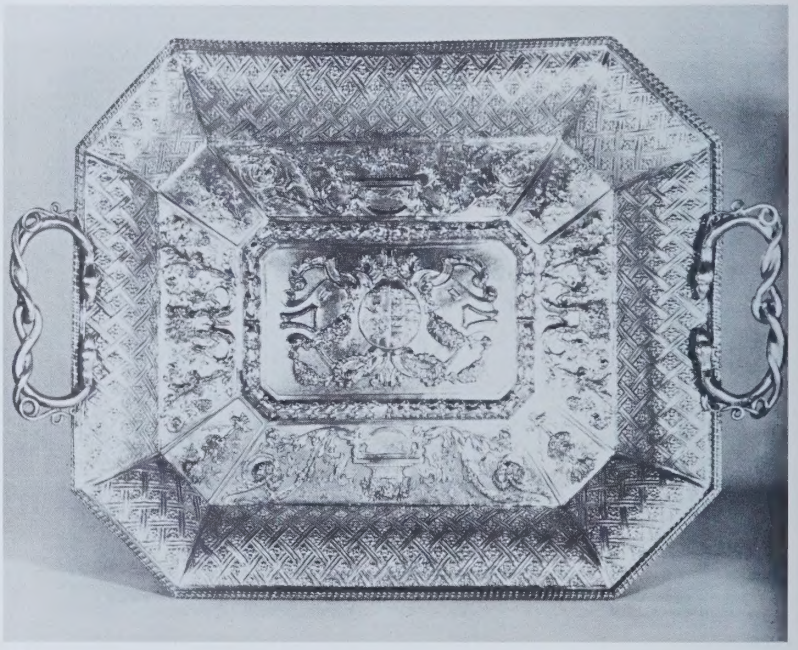
685

CASTER

Straight-sided cylinder with gadrooned base, high pierced cap with bayonet joint. Ht. 7¾″. London 1690, maker's mark, *I.F.*
Lent anonymously.



682



684

686

CUP
With engraved chinoiserie designs. Ht. 4″.
London 1691.
Lent anonymously.

687

FOOTED SALVER
With gadrooned border and foot. Ht. 5″.
London 1693, maker's mark, *D.B.*
Lent anonymously.

688

TEA CADDY
Rectangular, with sliding cover and oval cap. Ht. 5¾″. London 1698, by Lewis Mettayer.
Lent anonymously.

689

EWER
Silver-gilt. Helmet-shaped, the lower body ornamented with cut-card work, the handle in the shape of a female figure with an applied mask below the lip. Engraved arms of Sir Thomas Smith, Hough, Co. Chester. Illustrated in the Loan Exhibition Catalogue *Old English Plate, op. cit.*, pl. II, item 261; *Apollo*, March 1953, p. 87. Ht. 12¼″. London 1700, by David Willaume.
Lent anonymously.

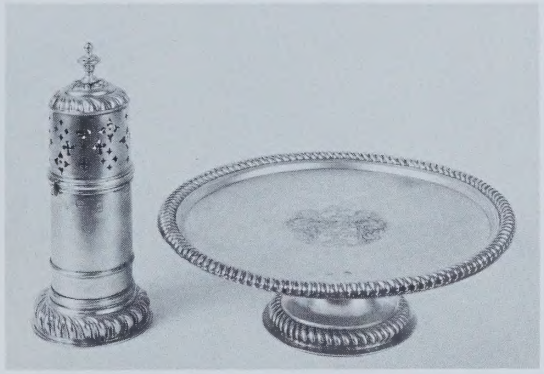
690

THE BATHURST DISH
Silver-gilt. Circular, with gadrooned rim, the arms in the centre believed engraved by Simon Gribelin. D. 24″. London 1700, by Pierre Harache.
Lent anonymously.

691

DISH RING
Pierced with floral scrolls, three ball feet. D. 9″. London 1700, by Anthony Nelme.
Lent anonymously.

689



685

687

690

692

TWO-HANDLED BOWL
D. 4¼", ht. 1⅛". Guernsey, Channel Islands, early 18th century. Mark, a crown over *G.H.*
Lent by Lt. Col. LeSueur Brodie.

693

BRANDY SAUCEPAN
Ht. 3¼". London 1701, by George Lewis.
Lent anonymously.

694

COFFEE POT
Tapering cylinder with high-domed fluted cover, side-set handle. Ht. 8¾". London 1702, by Anthony Nelme.
Lent anonymously.

695

SET OF THREE CASTERS
Compressed octagonal form. Ht. 8" and 6½". London 1703, by Matthew Cooper.
Lent anonymously.

696

CHOCOLATE POT
Tapering cylinder, domed cover with stirring lid, side-set handle. Ht. 9¾". London 1704, by Joseph Ward.
Lent anonymously.

697

TWO-HANDLED PORRINGER
Obliquely fluted. Ht. 3¾". London 1705, by Humphrey Payne.
Lent anonymously.

698

TAPERSTICK
Facetted octagonal base, baluster stem. Ht. 5". Unmarked, *c.* 1705.
Lent by Mrs. William Downs.

712 688 703

692

699

FLUTED DISH
Engraved with arms of Sir Hans Sloane. D. 8¾". London 1706–9, by Louis Cuny. Illustrated in the catalogue *English Silver*, Royal Ontario Museum, 1958, fig. 43.
Lent anonymously.

700

CHOCOLATE POT
Tapering cylinder, domed cover with stirring lid, side-set handle. Ht. 9¾". London 1706, by Isaac Dighton.
Lent anonymously.

701

STANDISH
Rectangular tray on four paw feet, two drum-shaped containers with pierced tops, one for ink, one for sand. L. tray 8¾". London 1709, by Mark Paillet.
Lent anonymously.

702

FOOTED SALVER
D. 9". London 1708, by Nathanial Lock.
Lent anonymously.

703

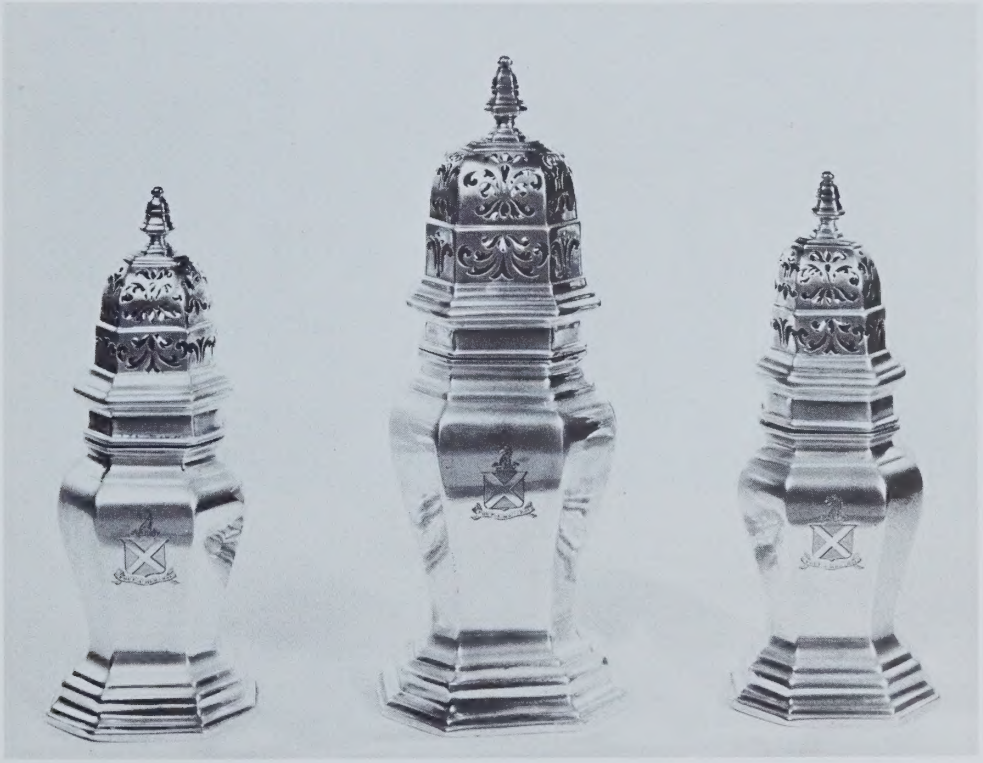
TEA CADDY
Eight-sided, with sliding cover and domed cap. Ht. 4". London 1709, by Thomas Ash.
Lent anonymously.

704

PAIR OF TEA CADDIES
Hexagonal baluster form. Ht. 5¼". Exeter 1711, by John Elston.
Lent anonymously.

705

TEAPOT
Squat pear-shape, with high domed cover. Ht. 5¼". Illustrated in the catalogue *English Silver*, Royal Ontario Museum, 1958, fig. 46. London 1712, by Aug. Courtauld.
Lent anonymously.



695

706

TEAPOT, TRIPOD STAND AND LAMP
Octagonal pear-shaped body with high domed cover. Ht. teapot 5¾". London 1712, by William Penstone.
Lent anonymously.

707

SET OF FOUR CANDLESTICKS, TAPERSTICK, AND SNUFFER IN STAND
Eight-sided scalloped bases, baluster stems. Candlesticks ht. 7", taperstick 5". London 1715, by Lewis Mettayer.
Lent anonymously.

708

COFFEE POT, STAND AND LAMP
Straight-sided octagonal coffee pot with high domed cover, side-set handle. Ht. 9¼".
London 1715, by David Willaume.
Octagonal stand on four legs. Stand and lamp by Pierre Platel.
Lent anonymously.

709

CHOCOLATE POT
Tapering cylinder, stepped-dome cover, side-set handle with scroll-topped thumbpiece. Ht. 8¾". London 1715, by Gabriel Sleath.
Lent anonymously.

710

TWO CIRCULAR TRENCHER SALTS
From a set of four. Ht. 2". London 1716, by William Fleming.
Lent anonymously.

711

FOUR CANDLESTICKS
Ht. 6¾". London 1717, by Richard Greene.
Lent anonymously.

712

TEA CADDY
Eight-sided, with four scroll feet, cut-card ornament on four sides. Ht. 5". London 1719, by John Farnell or Joseph Fainell.
Lent anonymously.

707

708

713

PAIR OF CASTERS
Octagonal, with a simple curved handle and a domed pierced cap. Ht. 3⅛". London 1720, by G. Johnson.
Lent anonymously.

714

HOT MILK JUG
Pear-shaped, with domed cover. Ht. 5". London 1720, by Edward Gibson.
Lent anonymously.

715

PAIR OF TRENCHER SALTS
Octagonal oblong shape. L. 2¾". London 1722, by John Jones.
Lent anonymously.

716

PAIR OF TRENCHER SALTS
Circular, with gadrooned edge. D. 2¾". London 1722, by Jacob Margas.
Lent anonymously.

717

OCTAGONAL CASTER
Ht. 8¼". London 1722, by Anthony Nelme.
Lent anonymously.

718

SUGAR BOWL AND COVER
Ht. 3". London 1723, by Matthew Lofthouse.
Lent anonymously.

719

TANKARD
Straight-sided, with domed cover. Ht. 5½". London 1723, by John White.
Lent anonymously.

720

TAPERSTICK
Hexagonal stepped base, baluster stem. Ht. 4½". London 1724 or 1726, by John Bignell.
Lent by Mrs. William Downs.

721

BRANDY WARMER
Britannia standard. L. 6½" (to end of handle). London 1724, by William Fleming.
Lent anonymously.

709

784 719 748

722

KETTLE, STAND AND LAMP
Globular kettle with flat lid, stand on three scrolled legs with bun feet. Allover height 11½". London 1724 by Simon Pantin. Illustrated in the Untermeyer Collection, *English and Other Silver*, pl. 85.
Lent anonymously.

723

PAIR OF DOUBLE LIPPED SAUCE BOATS
Britannia standard. L. 9". London, one with the date letter for 1724, the other 1727, by Aug. Courtauld.
Lent anonymously.

724

TOILET SET
Twenty-eight pieces, all marked with a cipher, said to be that of Princess Maria Feodorovna of Wurttemberg, mother of Czar Alexander I. Ht. of mirror 22¾". London 1725, by David Willaume. The snuffers by Aug. Courtauld.
Lent anonymously.

725

TWO RAT-TAIL SPOONS
L. 7⅞". London 1726, 1727.
Lent anonymously.

726

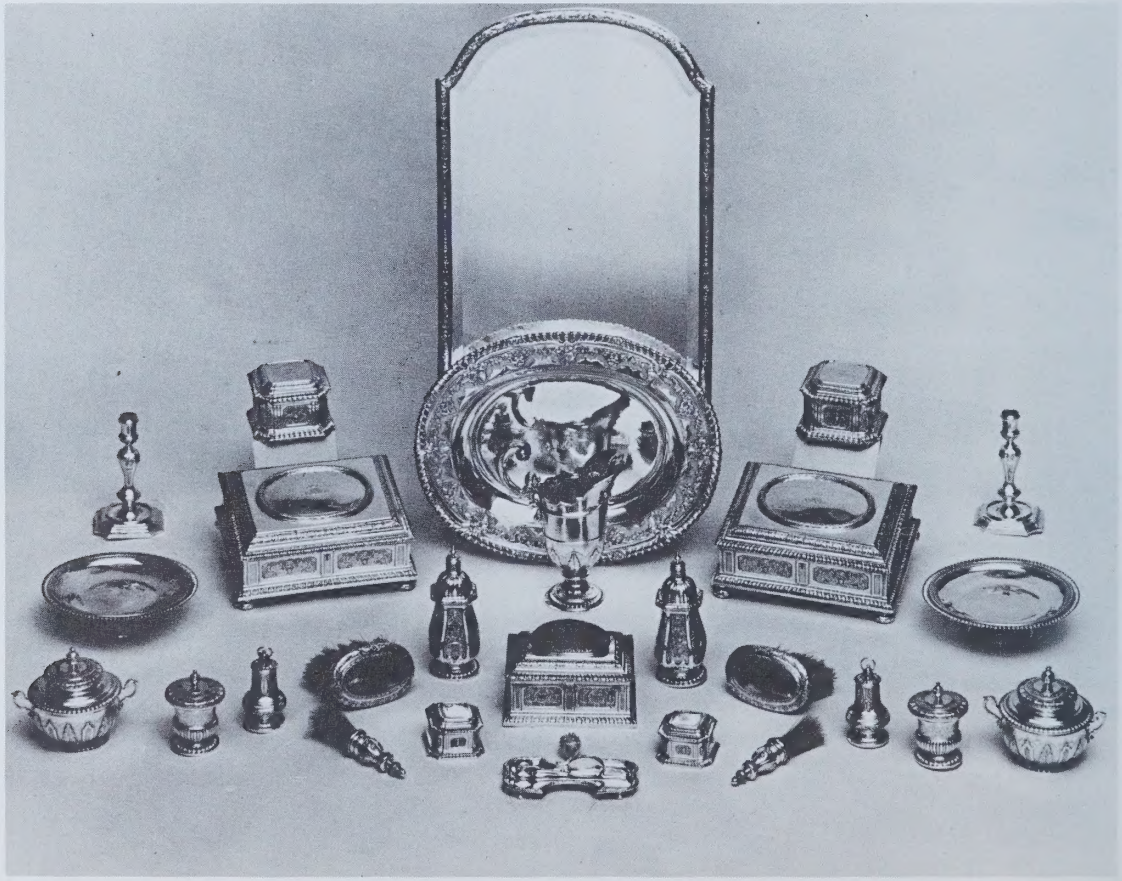
PAIR OF TRENCHER SALTS
Octagonal, parcel-gilt. L. 3". London 1728, by Edward Wood.
Lent anonymously.

727

PAIR OF SQUARE WAITERS
Engraved borders. 5⅝" square. London 1729, by John Tuite.
Lent anonymously.

728

TWO PEDESTAL SALTS
From a set of four. Applied strapwork ornament. D. 3⅝". London 1730, by John Edwards.
Lent anonymously.



724

729

PAIR OF SAUCE BOATS
Wide lip, scroll handle, with applied strap-work on body. Engraved crest of Viscount Combermere. Exhibited: Art Treasures Exhibition, New York City, 1955, cat. #12. L. 9". London 1731, by George Wickes.
Lent anonymously.

730

PAIR OF SAUCE BOATS
L. 7½" London 1731, by Peter Archambo.
Lent anonymously.

731

PAIR OF TRAYS
Shaped moulded border, four low hoof feet. D. 13". London 1733, maker's mark, *D.L.*
Lent anonymously.

732

CREAM JUG
Pear shape, on three hoof feet. Ht. 4". London 1733, by Josh. Healy.
Lent anonymously.

733

COFFEE POT
Tapering cylinder with flat-domed cover. Ht. 5⅞". London 1735, by Gabriel Sleath.
Lent anonymously.

734

CREAM JUG
Undulating rim, four scroll feet. Engraved diaper and scroll ornament. Ht. 3¼". London 1738, by Paul de Lamerie.

735

CAKE BASKET
Pierced sides, applied flowers, fruits and masks on rim and swing handle, four lion mask feet. Engraved arms of Sir Philip Yorke (Baron Hardwicke). L. 14⅛". London 1738, by Paul de Lamerie.
Lent anonymously.

736

SALVER
Oval, with four lion feet, with shells, putti and flowers applied on the rim. Engraved arms of Lord Anson, First Lord of the Admiralty. L. 10½". London 1739, by Paul de Lamerie.
Lent anonymously.

737

WINE JUG
Pear shape, with stepped domed cover, small covered spout. Ht. 10¼". Newcastle 1738, by Isaac Cookson.

738

TEA KETTLE, STAND AND LAMP
Inverted pear shape, with chased rococo cartouche and scrolls, the tripod stand with a pierced gallery of scrolls and applied masks. Ht. 14¾". London 1739, by Lewis Pantin.
Lent anonymously.

739

HASH SPOON
L. 16¼". London 1740, by Isaac Gallard.
Lent anonymously.

740

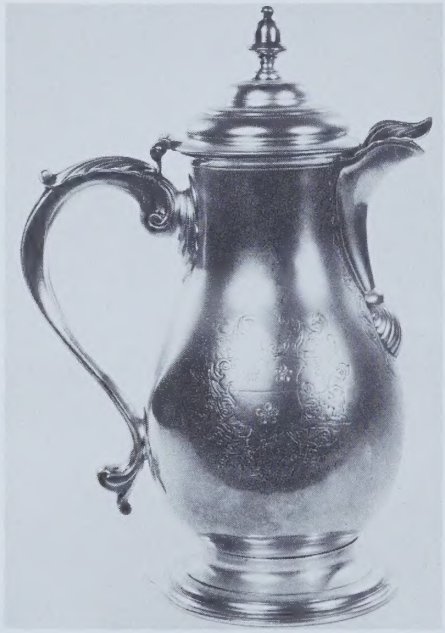
FLUTED STRAWBERRY DISH
Engraved strapwork border. D. 9¼". London 1741, by Paul de Lamerie.
Lent anonymously.

741

HOT WATER JUG
Elongated pear shape, with stepped domed cover. Ht. 9". London 1741, by Eliza Godfrey.
Lent anonymously.

742

TEA KETTLE, STAND AND LAMP
Chased rococo cartouche and scrolls decorating the globular body, scrolled tripod stand with a pierced gallery of scrolls concealing the spirit lamp. Ht. 14". London 1741, by Aymé Videau.
Lent anonymously.



737

738

743

TRIANGULAR TRAY
Engraved with the arms of Crosse impaling Pope. W. 8¾". London 1742, by Robert Abercromby.
Lent anonymously.

744

KETTLE, STAND AND LAMP
Globular kettle, with engraved rococo scroll ornament and the arms of Crosse impaling Pope. Ht. of kettle 11¾", d. of stand 8¾". London 1742, by Pere Pilleau.
Lent anonymously.

745

CANDELABRUM
Square base, knopped stem with chased rococo ornament, three curved branches in the form of female figures. Engraved arms of Mount. Ht. 13¾". London 1745, by John Cafe.
Lent anonymously.

746

PAIR OF LARGE PLATES
Engraved with the arms of Lord Anson, who was created First Lord of the Admiralty in 1751. D. 12½". London 1746, by Paul de Lamerie.
Lent anonymously.

747

CHAMBER CANDLESTICK
Engraved crest of Baron Stanhope, Shelton, Notts. Ht. 3". London 1747, by Paul de Lamerie.
Lent anonymously.

748

TANKARD
Baluster-shaped body with stepped domed cover. Ht. 7½". London 1747, by Humphrey Payne.
Lent anonymously.

745

742

749

CAKE BASKET
Oval, with scroll-pierced sides, applied flowers and insects on the rim, four scroll feet with mask mounts. Engraved arms and crest of Lloyd. L. 13¾". London 1747, by Frederick Kandler.
Lent anonymously.

750

SUGAR TONGS
L. 5". London 1740–50, by Abraham de Oliveyra, one of the few Jewish silversmiths in England.
Lent anonymously.

751

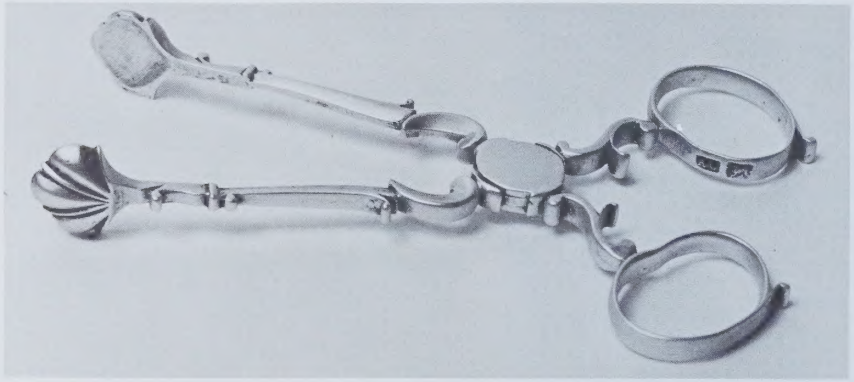
TWO-HANDLED CUP
Probably Channel Islands, *c.* 1750, maker's mark *I.H.*
Lent anonymously.

752

CAKE BASKET
Oval, with elaborately pierced sides, four scroll feet. Engraved arms of Sir Claud Scott, Dorset, and his wife Martha, née Eyre.
L. 15". London 1754, by William Solomon.
Lent anonymously.

753

KETTLE, STAND AND LAMP
Globular body, engraved with the arms of Augustus, third Duke of Grafton, and his wife Anne Liddell, daughter of Lord Ravensworth. Tripod stand with shell feet. Ht. 14".
Maker's mark, Eliza Godfrey, *c.* 1757.



750

749

754

TWO TEA CADDIES, COVERED SUGAR BOWL AND SUGAR TONGS

In fitted case. Vase-shaped caddies with repoussé rococo ornament made by Alex. Johnston, London 1756, the bowl by Wm. Shaw and William Priest, London 1755, the tongs by Robert Makepeace, London 1795. The japanned case with silver mounts by Joseph Wilson, London 1818.
Lent anonymously.

755

WAGER CUP

In the form of a woman whose upraised arms support a cup. Such a wager cup is Dutch in type. Ht. 7". London 1759, by John Swift.
Lent anonymously.

756

TAPERSTICK

Circular domed base chased with scrolls and flowers, the stem in the form of a harlequin whose hands support the socket. Ht. 5½". London 1760, by Wm. Cafe.
Lent by Mrs. William Downs.

757

PAIR OF CANDLESTICKS

Square stepped base with acanthus relief on corners, knopped baluster stem. Ht. 10". London 1760, by John Parker and Edward Wakelin.
Lent by Mrs. William Downs.

758

THREE TEA CADDIES IN FITTED SNAKESKIN BOX

Caddies of bombé shape with pierced scroll bases, Chinese figure finials on covers. Ht. of caddies 6". London 1764, by *J.B.* and *W.B.* Three of the twelve teaspoons are original, nine are by Francis Higgins, London 1886. L. of box 10¼".
Lent anonymously.

756

754

759

COFFEE POT

Baluster shape on a moulded foot, the cover, neck and lower body fluted. Ht. 14". London 1764, by Charles Wright.
Lent anonymously.

760

PAIR OF SAUCE BOATS

Oval body on three shell feet, on the side an engraved inscription "At the Launch (sic) of his Majesty's ship Carysfort, of 28 Guns, 586 Tons, ye 23 of Aug. 1766. Built by Mr. Wm. Gray at Sheerness." L. 8⅜". London 1764, by William Gundy.
Lent anonymously.

761

PLATE

One from a dozen, engraved with the crest of the First Marquis of Townshend. D. 9½". London 1765, by Thomas Heming.
Lent anonymously.

762

WATER JUG

Large pear-shaped body, double scroll handle. Ht. 10". London 1767, by John Payne.
Lent anonymously.

763

SET OF DESSERT KNIVES AND FORKS

In a contemporary fitted morocco case. Three-tined forks with pistol grips, knives with blades forged by various cutlers. Silver grips engraved with the crest of a branch of the Parker family. L. knives 7¼", forks 6½". Unmarked, probably 1750–70.
Lent anonymously.

764

PAIR OF TEA CADDIES

In fitted shagreen case. Rectangular caddies with Chinese figure finials. Ht. caddies 4". London 1771, by William Gundy.
Lent anonymously.

763

765 777

765

HOT WATER JUG
Urn shape with chased acanthus leaf ornament. Ht. 10½". London 1775, by *T.W.* (probably Thomas Wynne).
Lent anonymously.

766

TEA URN
Ram's head handles, bird's head spout, square base with four scroll feet. Two oval chased "Tassie" medallions on the body. Ht. 22". London 1777, by Andrew Fogelberg, the silversmith to whom Paul Storr was apprenticed about 1785.
Lent anonymously.

767

TWO SALTS
From a set of four, with blue glass liners. L. 3¼". London 1777, by Robert Hennell.
Lent anonymously.

768

BEAKER
Ht. 4½". London 1778, by J. Denzilow.
Lent anonymously.

769

CADDY SPOON
Shell-shaped. L. 2¾". London 1783, by Hester Bateman.
Lent anonymously.

770

TEAPOT AND STAND
Oval ribbed barrel-shaped pot, low oval stand. Ht. 6½". London 1786, by Robert Hennell.
Lent anonymously.

771

PAIR OF TUMBLERS
Ht. 2½". London 1786, by Samuel Godbehere and Edward Wigan.
Lent anonymously.

766

772

EGG BOILER
Consisting of a two-handled drum-shaped body on a stand with four paw feet and an alcohol lamp. A stem rising above the cover supports an egg timer. Ht. 14″. London 1802, by J. Edwards.
Lent anonymously.

773

COFFEE POT, STAND AND LAMP
Vase-shaped body with embossed coffee plant decoration on the neck. The coffee plant motif was seldom used as decoration on English silver. Tripod stand with three claw feet. Ht. of pot 7¾″. Ht. of stand 5¾″. Coffee pot London 1804, by Paul Storr, stand by W. Burwash and R. Sibley, 1806.
Lent anonymously.

774

CAKE BASKET
D. 12½″. London 1805, by Paul Storr.
Lent anonymously.

775

TRAY
Silver-gilt. Oval, the pierced rim with cast and chased grapes and vine, the centre engraved with the arms of the Duke of Cumberland. L. 25¾″. London 1805, by Digby Scott and Benjamin Smith. Ex. coll. Harewood.
Lent anonymously.

776

TWO SALTS
from a set of four. Octagonal, with four large shell feet. W. 4¼″. London 1810, by Paul Storr.

775

777

COFFEE POT, STAND AND LAMP
Vertically ribbed baluster shaped body, tripod stand with scroll and shell relief. Ht. 12". London 1822, by Paul Storr.

778

TEA SET
Consisting of a teapot, coffee pot, cream jug and sugar bowl, gilt lined, and chased with oblique floral panels. Ht. of coffee pot 8¾", teapot 5⅝", sugar bowl 4¾", cream jug 4¾". London, 1823, by R. Hennell.
Lent anonymously.

779

PORTABLE COMMUNION SERVICE
in fitted leather case. Cup with scalloped foot, scalloped salver, glass bottle with silver top. Ht. cup 4⅛". d. salver 3⅛". London 1846, by Reily and Storer, or Rawlins and Sumner.
Lent anonymously.

780

THE CASSELS ÉPERGNE
Consisting of a mirror-mounted plateau and an épergne-candelabrum with sculptured figures around the stem symbolic of British North America: an Indian, a mariner, and a gleaner. Six curved branches support interchangeable candleholders or glass sweetmeat dishes. Inscribed on the tripod base is a testimonial to Robert Cassels, Manager of the Quebec branch of the Bank of British North America, from his friends on leaving Quebec for Montreal in 1855. Ht. 28", d. of plateau 18". London 1855, by E. & J. Barnard.
Lent by Mr. and Mrs. Patrick Cassels.

781

772

780

781

PAIR OF WINE EWERS
with twig handles and naturalistic applied vines and grapes. Ht. 13½". London 1855, by E. & J. Barnard.
Lent by Mr. and Mrs. Patrick Cassels.

782

CANTEEN
in fitted leather case. Consisting of a tumbler, two forks, two knives, one spoon and a salt and pepper shaker. Chester 1854, by George Roberts.
Lent anonymously.

Scottish Silver

783

LIGHTHOUSE CASTER
Ht. 6¾". Edinburgh 1684, by Thomas Yorstoun, assay master John Borthwick.
Lent anonymously.

784

TANKARD
Flat stepped cover, straight-sided body. Ht. 6½". Edinburgh *c.* 1690, by Alexander Forbes.
Lent anonymously.

785

THISTLE CUP
Applied strapwork on lower body. Ht. 3¼". Glasgow 1698, by William Clark.
Lent anonymously.

786

THISTLE CUP
With ribbed lower body. Ht. 3½". Glasgow 1700, by Robert Brook.
Lent anonymously.

791

787

THISTLE CUP

Ht. 3¼". Glasgow 1708, by John Luke Jr.
Lent anonymously.

788

TEAPOT

Bullet-shaped, with a flat cover and straight spout. Ht. 4⅞". Edinburgh 1724, by James Mitchellsone, assay master Edward Penman.
Lent anonymously.

789

CREAM JUG

Octagonal. Ht. 4½". Glasgow *c.* 1725–35, by Robert Luke.
Lent anonymously.

790

MILK POT

Spherical shape with small curved spout, engraved diamond band on rim. Ht. 4⅝". Edinburgh 1729, by James Ker, assay master Archibald Ure.
Lent anonymously.

791

COFFEE URN

Bullet shape with three hoof feet, two snake handles. Ht. 11½". Edinburgh 1736, by William Aytoun, assay master Archibald Ure.
Lent anonymously.

792

TEAPOT

Oval shape, simple engraved borders, beaded rim. Ht. 7". Edinburgh, 1782, no maker's mark.
Lent anonymously.

793

QUAICH

D. 4". Edinburgh, late 18th century, probably by William Robertson.
Lent anonymously.

788

790

Irish Silver

794

COVERED BOWL
Octagonal shape, with matted panels in plain borders, two cast scroll handles, stepped flat cover with baluster finial. Ht. 4¼". Dublin 1696–9, by Thomas Boulton.
Lent anonymously.

795

PAIR OF SPICE OR POMADE POTS
Ht. 4". Dublin 1696–9, by Thomas Boulton.
Lent anonymously.

796

FOOTED SALVER
D. 13½". Dublin 1706–8, by Joseph Walker.
Lent anonymously.

797

SEXFOIL TRAY
On bracket feet. Dublin 1724, by Thomas Sutton.
Lent anonymously.

798

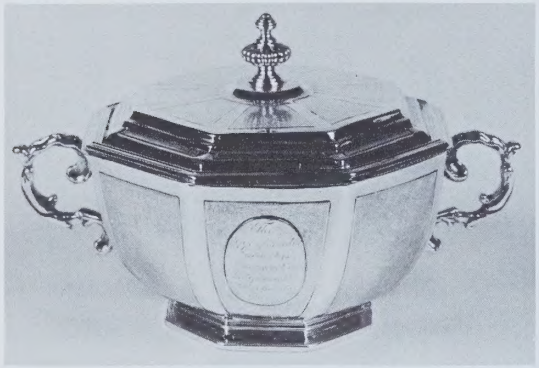
PAIR OF COVERED SAUCE TUREENS
Shaped oval gadrooned rim with two handles, four scroll feet, cover with large flower finial. L. 9½". Dublin *c.* 1756, by John Pittar.
Lent anonymously.

799

SAUCE BOAT
Oval, with three hoof feet, decoration of embossed spirals. L. 6½". Dublin *c.* 1776, by Matthew West.
Lent anonymously.

800

BOWL
Circular shape, with three hoof feet, embossed spiral decoration. D. 5½". Cork, by Thomas Harman (1786–95).
Lent anonymously.



794

805

797

801

SAUCEPAN WITH LID
Circular shape, engraved with horizontal bands and vertical lines. Dublin, *c.* 1770.
Lent anonymously.

European Silver

802

ACORN TOP SPOON
L. 6½″. Copenhagen, 1664–83, by Mathias Silm.
Lent anonymously.

803

TANKARD
Parcel gilt. Chased classical figures on cylindrical body, hinged cover with large swan finial. Ht. 9″. Danzig, *c.* 1680.
Lent anonymously.

804

WINE CUP
Silver-gilt. Embossed surface, scalloped rim, the stem with dragon mounts. Ht. 8″. Nürnberg, by Hans Reinhold Muhl (1631–1692).
Lent anonymously.

805

PAIR OF CANDLESTICKS
Ht. 7″. German or Italian, early 18th century, by Mathias Gaab, who worked in both countries.
Lent anonymously.

806

PAIR OF WINE TASTERS
Silver-gilt. Ht. 1½″. Unmarked, probably German, early 18th century.
Lent anonymously.

807

WINE TASTER
D. 2⅜″. Paris, *c.* 1715.
Lent anonymously.

818 804

798

808

PAIR OF CANDLESTICKS
Octagonal stepped base rising to a high dome, octagonal knopped stem. Ht. 7⅛″. Paris, *c.* 1725.
Lent anonymously.

809

ÉCUELLE
Two flat lobed handles, domed cover with cameo knop. L. 11⅞″. Paris, *c.* 1730.
Lent anonymously.

810

ÉCUELLE
Two pierced flat handles, domed cover with cabbage knob. L. 12⅛″. French, *c.* 1730.
Lent anonymously.

811

COVERED POT
Cylindrical, with side set handle, allover repoussé rococo motifs. Ht. 4¾″. By Louis Regnard, Paris, 1740.
Lent anonymously.

812

BEAKER
Ht. 2⅞″. P. Hugé, Angiers, France, 1747.
Lent anonymously.

813

COFFEE POT
Obliquely fluted pear-shaped body on three feet. Ht. 10¾″. Paris, *c.* 1750.
Lent anonymously.

814

FOUR SALTS
Two with shell-shaped hinged covers. Ht. 1¾″. Made by Master Silversmith Aturier, Beziers, France, *c.* 1750.
Lent anonymously.

815

ÉCUELLE
L. 10½″. French, *c.* 1750.
Lent anonymously.

808 813 808

816

CANTEEN

Silver-gilt, in fitted leather case. Knife, four-tined fork, spoon and condiment box, ornamented with chased rococo scrolls. L. of fork 7⅛″. Augsburg, 1749–51, by F. Rohan.
Lent anonymously.

817

CAFÉ AU LAIT

Baluster shape, side-set handle. Ht. 3⅞″. By Jean Antoine Belzon, Nantes, France, worked 1760–1789.
Lent anonymously.

818

CUP AND COVER

Silver-gilt. Embossed surface, the stem in the form of a tree with a man wielding an axe, domed cover with double eagle finial.
Ht. 11″. Moscow 1770.
Lent anonymously.

819

WINE TASTER

Parcel-gilt. Quatrefoil shape. Ht. 1″.
St. Petersburg, 1774.
Lent anonymously.

820

COFFEE POT

Baluster shape with three scroll feet. Ht. 7″. By Jean François Jouet, Bordeaux, France, *c.* 1780.
Lent anonymously.

821

FLUTED WINE TASTER

D. 2⅜″. French, *c.* 1735.
Lent anonymously.

822

WINE CUP

Ht. 4¼″. French, *c.* 1780.
Lent anonymously.

811

810 815 809

823

WINE TASTER
With a snake handle. D. 3¼". Paris, 1787.
Lent anonymously.

824

PAIR OF DOUBLE SALTS
Ht. 2½". Polish, Warsaw *c.* 1787.
Lent by Mr. and Mrs. K. L. Markon.

825

SALT
Boat-shaped, on square base. Ht. 3". Polish, Warsaw 1798–1807, by Klimaszewski.
Lent by Mr. and Mrs. K. L. Markon.

826

REPOUSSÉ WINE TASTER
D. 2". Russian, 18th century.
Lent by Mr. and Mrs. K. L. Markon.

827

LADLE
With pierced gilt bowl L. 9½". Scandinavian, probably Norwegian, late 18th century.
Lent by Count and Countess Bieniewski.

828

COFFEE POT
Ht. 7". Paris, *c.* 1815.
Lent anonymously.

829

PIERCED LIFTER
L. 11". Scandinavian, probably Swedish, mid 19th century.
Lent by Count and Countess Bieniewski.

830

SERVING SPOON
L. 15". Scandinavian, probably Swedish, mid 19th century.
Lent by Count and Countess Bieniewski.

825

Pewter

Pewter may seem to be silver's poorer brother, but there is evidence that in the years before silver largely displaced its use, pewter must have been considered a luxury for those who ordinarily used wood or leather vessels. It is known that the Romans used pewter, but little pewter even as early as the medieval period has survived. As an alloy containing mainly tin with additions of copper, lead or antimony, pewter is a relatively soft metal. Polishing gives the surface an appealing texture and colour; this and the unpretentious well-defined forms make pewter collecting a very agreeable pastime.

Pewter styles have generally copied silver, but the decoration, imposed by the limitations of the softer metal, is more restrained. Practical vessels such as tankards, candlesticks, porringers, spoons and ecclesiastical vessels were widely made. An important use for pewter has always been as standard measures for wine and ale. Distinctive shapes were the Irish "Haystack" measures, the Scottish "tappit hens," the English baluster measures and such continental forms as the Swiss Walliserkantli.

Many pieces of pewter were marked with the "touch" of the maker who belonged to a Pewterer's Guild which enforced standards of quality. However, with the production of increasingly cheap pottery and porcelain wares in the second half of the eighteenth century, there was a general deterioration in the quality of pewter.

Pewter, like silver, appeals to the collector who wishes to gather together pieces illustrating the characteristic styles of different periods and countries. And like the silver collector he is particularly gratified to obtain fine and rare examples, such as the seventeenth century English candlesticks with octagonal bases or the late seventeenth century English wall sconces ornamented with motifs often found on the cresting of chairs of that period.

831

PRICKET CANDLESTICK
Elongated pear-shaped stem, circular domed base. Ht. 11½". English, mid 16th century.
Lent anonymously.

832

CANDLESTICK
Octagonal base and drip pan, with columnar stem. Ht. 6½". English, 17th century.
Lent anonymously.

833

CANDLESTICK
Octagonal base and drip pan, with ribbed columnar stem. Ht. 7⅝". English, 17th century.
Lent anonymously.

834

CHARGER
D. 15½". English, mid 17th century.
Lent anonymously.

835

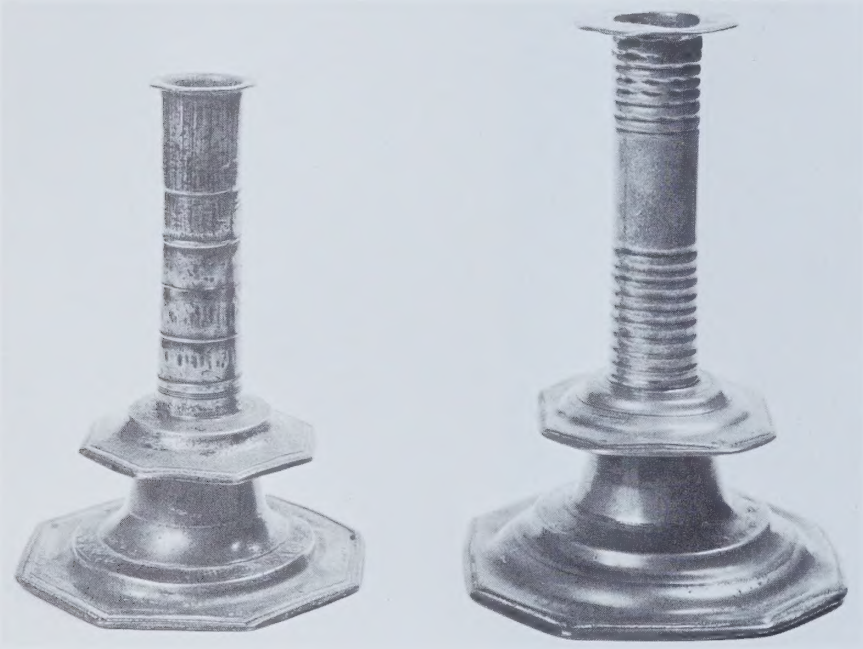
BOWL
Deep round shape. D. 8⅞". Maker's mark, R. Clothyer (worked *c.* 1670–1710 in Chard, Somerset). Ex. coll. Sutherland-Graeme.
Lent anonymously.

836

PAIR OF WALL SCONCES
The flat vertical plate behind the two candle holders ornamented with two amorini supporting a crown. Ht. 8". English, late 17th century.
Lent anonymously.

837

FLAGON
Slightly tapered sides with spreading base and rounded cover. Ht. 10½". Maker's mark, Thomas Gregg. English, mid 17th century.
Lent anonymously.



832 833

831

856

838

SLIP-TOP SPOON
L. 7⅜". English, 17th century.
Lent anonymously.

839

TANKARD
Flat top, with serrated brim extension. Wriggle-engraved with floral designs and portraits. Ht. 6½". English, late 17th century.
Lent anonymously.

840

TANKARD
Flat top. Ht. 6⅞". English, late 17th century.
Lent anonymously.

841

PORRINGER
D. 4⅝". English, late 17th century.
Lent anonymously.

842

PORRINGER
Maker's mark, John Foster, London, mid 18th century. L. across handles 11".
Lent anonymously.

843

BLEEDING BOWL
Marked with ounce measurements up to 16. D. 5¼". English, probably 18th century.
Lent anonymously.

844

MEASURE
Flat heart-shaped lid with double acorn thumb-piece. Ht. 8¼". Maker's mark, John de St. Croix, London, who made such measures for the Channel Island of Jersey. *c.* 1730.
Lent anonymously.

845

TANKARD
Cylindrical, with a narrow fillet around the lower body, double domed cover. Maker's mark, James Spackman (London 1704–58). Ht. 7". *c.* 1710–15.
Lent anonymously.

836

837 839 845 846

846

FLAGON
Flat cover, slightly tapering sides with a wide central fillet. Ht. 8¾". Maker's mark, Robert Kinniburgh (Edinburgh 1794–1805).
Lent anonymously.

847

SALVER
D. 12". English, early 18th century.
Lent anonymously.

848

PAIR OF CANDLESTICKS
Baluster stem, square base with scalloped corners. English, early 18th century.
Lent anonymously.

849

COMMUNION CUP
Ht. 10⅞". Scottish, 1725–50.
Lent anonymously.

850

COMMUNION CUP
Ht. 9½". Irish, mid 18th century.
Lent anonymously.

851

SHAVING DISH
L. 13½". English, 18th century.
Lent anonymously.

852

TWO PAP BOATS
L. 4⅜". Scottish or English, late 18th–early 19th century.
Lent anonymously.

853

MEASURE
Baluster type, by Ash and Hutton, Bristol, *c.* 1760. Ht. 3".
Lent anonymously.

854

MEASURE
"Haystack" type, one noggin size. Ht. 3½". Maker's mark, Joseph Austen & Son (Cork 1828–33).
Lent anonymously.

849 **850**

855

HOUR GLASS
Four twisted pewter columns supporting two platforms holding the sand-filled glass. Ht. 6¼". Venetian, early 17th century.
Lent anonymously.

856

PRICKET CANDLESTICK
Tall stem formed of knops and baluster-shaped members, tri-lobed stem. Ht. 17¾". German, second quarter of the 17th century.
Lent anonymously.

857

TANKARD
"Walliserkantli," with a flat heart-shaped lid and twin acorn thumbpiece. Ht. 6½". Swiss, 18th century.
Lent anonymously.

858

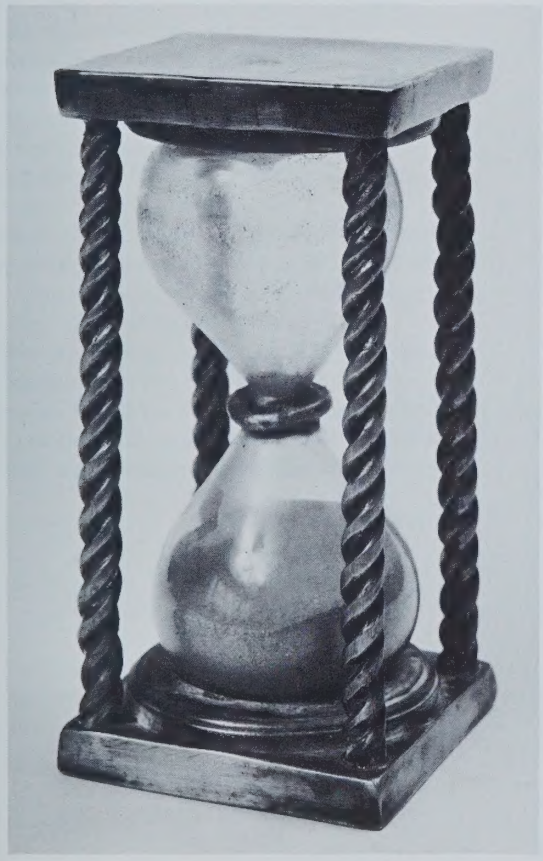
TANKARD
"Walliserkantli." Ht. 10¼". Swiss, 18th century, with a later inscription.
Lent by Mr. and Mrs. Walter Zuppinger.

859

WINE CAN
"Glockenkanne." Ht. 13½". Swiss, mid 18th century.
Lent anonymously.

860

FLAGON
Heart-shaped flat lid, skirt-like base. Ht. 8⅞". French, early 18th century.
Lent anonymously.



855

861

ÉCUELLE
L. 12½". French, mid 18th century.
Lent anonymously.

862

SHAVING DISH
D. 9½". French, 1760–80.
Lent anonymously.

863

WALL SCONCE
Ht. 10½". French, early 18th century.
Lent anonymously.

864

MEASURE
Demi-litre. Ht. 6¼". French, *c.* 1790 by Le Seigneur, Caen.
Lent anonymously.

865

URN
High domed cover, pear-shaped body on three legs. Ht. 12¼". Dutch, 18th century.
Lent anonymously.

866

TANKARD
Ht. 9⅞". The date 1815 engraved below the spout. German.
Lent anonymously.

865

Canadiana

Current interest in the study and collection of Canadiana reflects a lively awareness of our cultural inheritance. Stimulated by the celebration last year of 100 years of Confederation, Canadians are conscious as never before of those things which were part of the everyday life of their forebears.

As might be expected, interest in Canadiana is regional in character. To the seasoned collector items of the French colonial period are the most desirable, not alone because of age but for the excellence of the craftsmanship which went into their making. The English colonial era that followed and which lasted just over 100 years provides a wealth of material that ranks high in the estimation of collectors. However, the interest of the majority of today's collectors is focused on the post-Confederation period. Material in this latter category is more readily available and while it may not rank as antique in the generally accepted sense of the word, it is esteemed as illustrative of the manner in which the people of this country have lived since the founding political divisions came together in 1867 as a Confederation.

Canadiana in the broad sense covers items of domestic origin which have historical value, artistic merit or embody a degree of expert craftsmanship. To this group should be added "primitives" which have a special appeal to the collector. Under the broad classification of what constitutes Canadiana will be found pictures, prints, books, pamphlets, maps, furniture, pottery, silver, textiles, glass, implements, tools and domestic articles of an almost endless variety.

McCord, Reford, McLaughlin, Robertson, Morin, Coverdale, Samuels, Webster and Pitfield were active in the field of Canadiana a quarter of a century or more ago, and brought together collections of major significance. They were the giants among collectors of an earlier period and showed the way to the army of enthusiasts who have since entered the field.

In recent years collector interest has broadened greatly, due in part to the pioneer studies and research undertaken by Barbeau, Robertson, Traquair, Neilson, Piers, Vaillancourt, Godenrath, McTavish and others. Recently, the work of Palardy in Quebec, Ryder in New Brunswick and MacLaren in Nova Scotia has added to our knowledge of early furniture. Pierce, Stevens, and MacLaren have contributed to the material on Canadian glass, while Elizabeth Collard has done a major survey of the pottery and porcelain used in Canada during the 19th century. Jones, Traquair, Piers and MacKay contributed valuable studies on regional silver, while Langdon has covered the subject of Canadian silver in the French and English colonial periods as well as in the post-Confederation period. In the field of prints and pictures, the names of Hubbard, Harper, Spendlove and di Volpi are outstanding.

The findings of these workers and others have added greatly to the current interest in Canadiana – an interest which has developed a new evaluation of a heritage which has come down to present-day Canadians over a period of more than 350 years.

JOHN E. LANGDON

867

UPHOLSTERED CHAIR
Louis XIII style with high straight back and turned legs and stretchers. Ht. 40½". Quebec, first quarter of the 18th century.
Lent by Mr. and Mrs. John E. Langdon.

868

UPHOLSTERED BIRCH ARMCHAIR
Louis XIV style with stretchers and feet of "sheepshank" type. Ht. 43½". Quebec, *c.* 1730–50.
Lent by Mr. and Mrs. John E. Langdon.

869

MAPLE COMMODE
With original iron hardware. Ht. 36½". L. 44". Quebec, late 18th century. Illustrated in the Connoisseur Year Book, 1954, *The Furniture of French Canada*, by F. St. George Spendlove, fig. XI.
Lent by Mr. and Mrs. John E. Langdon.

870

CURLY MAPLE CARD TABLE
Drum-shaped top, straight legs. Ht. 27½". Quebec, second half of the 18th century.
Lent by Mr. and Mrs. Martin Wills.

871

PAIR OF PINE ALTAR CANDLESTICKS
Ht. 26". Quebec, 18th century.
Lent by Mr. and Mrs. John E. Langdon.

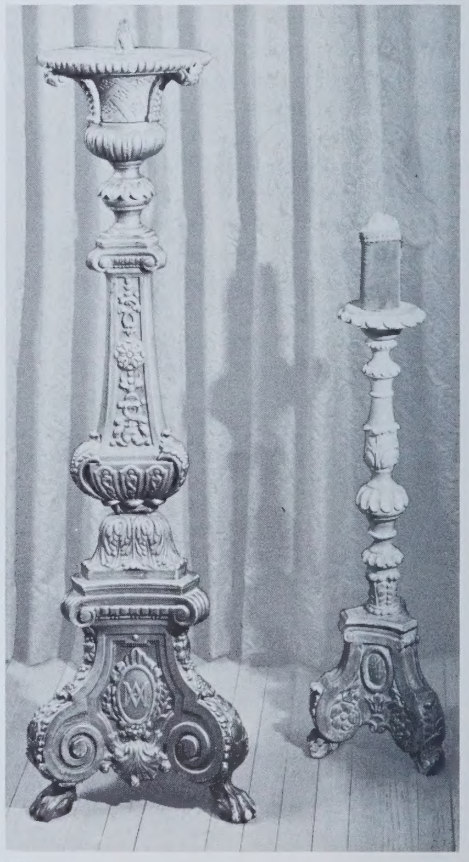
872

ALTAR CANDLESTICK
Polychromed and gilt wood, carved with the monogram of the Sulpician Order. Ht. 40". Quebec, 18th century.
Lent by Mr. and Mrs. John E. Langdon.

873

TABERNACLE DOOR
Gilt wood, carved with a ciborium in relief. From the first Ursuline Convent at Trois Rivières, mid 17th century. Ht. 10½".
Lent by Mr. and Mrs. John E. Langdon.

868



872 871

874

DOOR HANDLE
Pierced iron. Ht. 12½". Quebec, late 18th century.
Lent by Mr. and Mrs. John E. Langdon.

875

CHERUB FACE
Wood with gesso. Ht. 3½". From the door of the church at St. Martin near Montreal, *c.* 1790.
Lent by Mr. and Mrs. John E. Langdon.

876

THE GOOD SHEPHERD
Pine relief. Ht. 31". Quebec, *c.* 1800.
Lent by Mr. and Mrs. John E. Langdon.

877

CRUCIFIX FIGURE
Pine. Ht. 50". Quebec, early 19th century.
Lent anonymously.

878

COCK
Pine, from a weathervane. Ht. 19". Quebec, mid 19th century.
Lent by Mr. and Mrs. R. W. Finlayson.

879

CHERUB FACE
Pine. Ht. 4¼". Quebec, mid 19th century.
Lent by Mr. and Mrs. Gerald Stevens.

880

BURL WALNUT BOWL
D. 15¾". Athens, Ontario, *c.* 1800.
Lent by Mr. and Mrs. Gerald Stevens.

881

FOOTED BOWL
Free-blown aquamarine-coloured bottle glass, the bowl with five applied "lily-pad" decorations. Ht. 3⅜". Mallorytown Glass Works, Ontario, *c.* 1825–40.
Lent by Mr. and Mrs. Gerald Stevens.

876

883 881 882

English Pottery Transfer-Printed with Canadian Scenes from the Collection of Mr. and Mrs. Austin S. Thompson.

882

DOORSTOP-PAPERWEIGHT
Aquamarine-coloured bottle glass. D. 3¼". Mallorytown Glass Works, Ontario, *c.* 1825–40.
Lent by Mr. and Mrs. Gerald Stevens.

883

BOWL
Free-blown aquamarine-coloured glass. D. 9". Mallorytown Glass Works, Ontario, *c.* 1825–40.
Lent by Mr. and Mrs. Gerald Stevens.

884

PLATTER
Blue transfer print showing "Halifax from Dartmouth." The scene is taken from a print published in Bartlett's *Canadian Scenery*, British America Series. Podmore, Walker and Co., 1834–55. L. 21½".

885

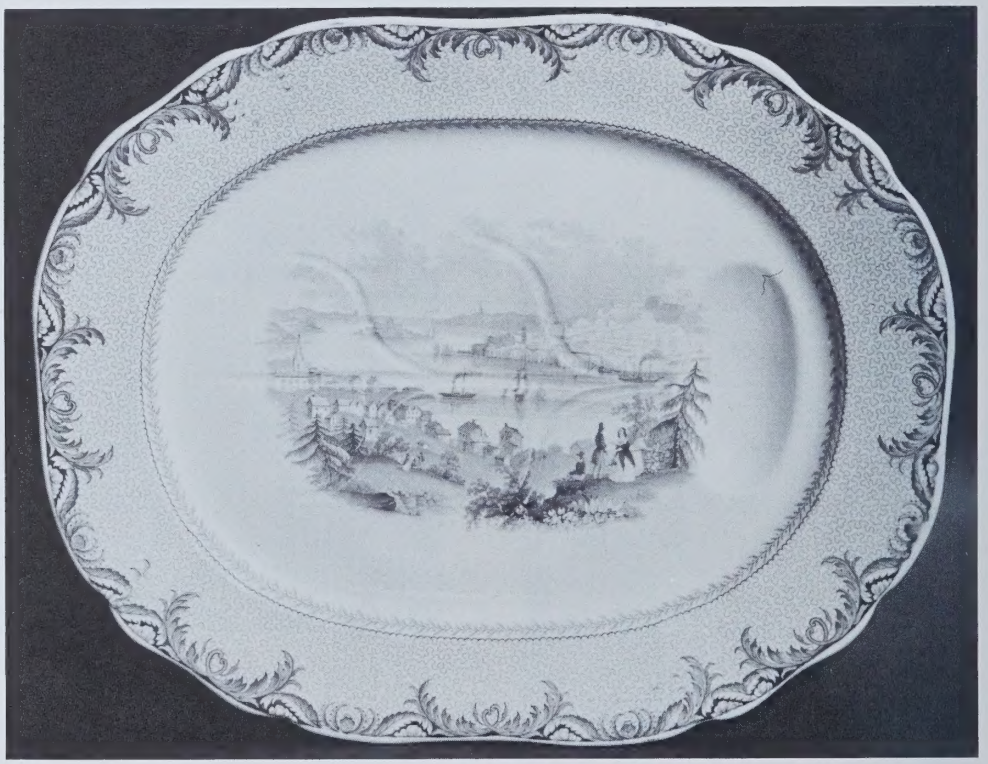
COVERED SAUCE TUREEN
Blue transfer print, "The Citadel at Kingston" on the cover, "The Village of Cedars" on the tureen. The scenes are from Bartlett's *Canadian Scenery*. Podmore, Walker & Co., 1834–55. Ht. 6½".

886

PLATTER
Blue transfer print "Quebec." This scene is a composite of two prints from Bartlett's *Canadian Scenery*. Podmore, Walker & Co., 1834–55. L. 17¼".

887

PLATTER
Blue transfer print "Montreal." Taken from Bartlett's *Canadian Scenery*. Podmore, Walker & Co., 1834–55. L. 22¼".



884

888

PLATE

Blue transfer print "Indian Scene on the St. Lawrence." The scene is taken from Bartlett's *Canadian Scenery*. Podmore, Walker & Co., 1834–55. D. 9¾".

889

PLATE

Deep flown blue transfer print "Quebec." D. 8⅞". See Elizabeth Collard, *Nineteenth Century Pottery and Porcelain in Canada*, pl. 30A.

890

PLATE

Blue transfer print "Montreal." Davenport. See Elizabeth Collard, *op. cit.*, pl. 34A. D. 8".

891

PLATE

Deep flown blue transfer print "Falls of Montmorenci near Quebec." See Elizabeth Collard, *op. cit.*, pl. 23 and pg. 202 for her discussion of the print upon which this scene is based. The print may be identified, Mr. Thompson suggests, with a print by G. B. Fisher published in F. St. George Spendlove's *The Face of Early Canada*, pl. 42 which contains a pertinent note of the description of the Falls. E. Wood & Sons. D. 8½".

892

PLATE

Deep flown blue transfer print "Table Rock Niagara." See Elizabeth Collard, *op. cit.* pg. 204. E. Wood & Sons. D. 10¼".

893

COVERED SOUP TUREEN

Grey transfer print "Outlet of Lake Memphremagog" on the sides of tureen, "Georgeville" on the end panels, "Indian Scene" on the cover. All the scenes are from Bartlett prints. Francis Morley & Co. Lake Series, 1850–58. Ht. 11".

893

894

COMPORT
Blue transfer print "The Village of Cedars" exterior and "Chaudiere Bridge" interior, both scenes from Bartlett's *Canadian Scenery*. Francis Morley & Co., 1850–58. Ht. 6⅝".

895

COVERED VEGETABLE DISH
Blue transfer print "The Village of Cedars" from Bartlett's *Canadian Scenery*. Francis Morley and Co., 1850–58. Ht. 7½".

Silver

896

BEAKER
Maker's mark *M G* (unidentified). Quebec or Montreal, *c.* 1740. Ht. 2¼".
Lent anonymously.

897

BEAKER
Mark of Joseph Mailloux (1708–94), Quebec City, *c.* 1750. Ht. 2½".
Lent anonymously.

898

WINE TASTER
Mark of François Ranvoyzé (1739–1819), Quebec City, *c.* 1780. D. 4".
Lent anonymously.

899

INCENSE BOAT
Mark of François Ranvoyzé (1739–1819), Quebec City. L. 4½".
Lent anonymously.

900

INCENSE BOAT
Mark of Pierre Huguet, *dit* Latour (1749–1817), Montreal. L. 5¼".
Lent anonymously.

899 900

901

FISH SLICE
In the form of a fish held by a hand. Mark of Henri Polonçeau (1766–1828), Montreal, *c.* 1790. L. 14½″.
Lent anonymously.

902

MUG
Eight-sided, engraved scrolls on four sides. Mark of George Savage (1767–1845), Montreal. Ht. 3¼″.
Lent anonymously.

903

PRESENTATION CUP
Two-handled urn shape on a square base, with acanthus moulding around the lower body. An engraved inscription says that the cup was presented to the Reverend Joseph Hudson by the Congregation of St. James' Church, York, Upper Canada on the 12th June, 1833. Mark of William Stennett (–1822–1847–), Toronto. Ht. 14″.
Lent anonymously.

904

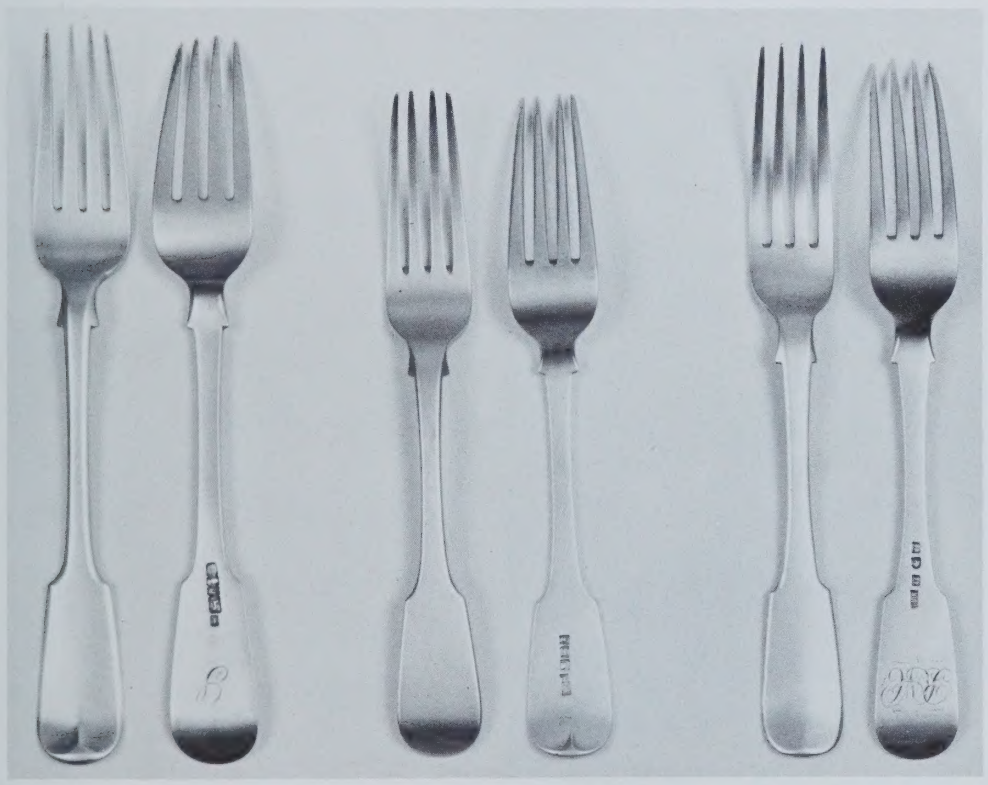
SERVING SPOON
Mark of James Dwight (–1818–1847–), Montreal. L. 8¾″.
Lent by Mr. and Mrs. Gerald Stevens.

905

FORK
Mark of Peter Nordbeck (1789–1861), Halifax. L. 8″.
Lent by Mr. and Mrs. Gerald Stevens.

906

THREE PAIRS OF FORKS
Showing the different interpretation of the fiddle-back in three Canadian cities, Halifax, Toronto and Montreal:
Pair by James Langford (1815–1847), Halifax. L. 8⅜″.
Pair by William Stennett, Toronto (–1822–1847–). L. 7⅞″.
Pair by Christian Grothe (–1795–1868), Montreal. L. 8⅛″.
Lent by Mr. and Mrs. Austin S. Thompson.



906

907

TWELVE SERVING SPOONS

Dating from *c.* 1800–1850, from different makers in Halifax, Montreal, Quebec City and Toronto. The series shows the transition from plain Old English to the fiddle-back.

Old English spoon by Robert Cruickshank (– 1767 – 1809), Montreal. L. 9¼".
Fiddle-back spoon by Robert Cruickshank, L. 9".
Fiddle-back spoon by Peter Bohle (1786–1865), Montreal. L. 8⅝".
Old English spoon by Pierre Huguet *dit* Latour (1749–1817), Montreal. L. 8⅝".
Old English spoon by Paul Morand (1775–1856), Montreal, L. 8⅞".
Old English spoon by James G. Hanna (–1803–1818–), Quebec City. L. 9½".
Fiddle-back spoon, by Laurent Amiot (1764–1838), Quebec City. L. 8⅝".
Fiddle-back spoon by François Sasseville (1797–1864), Quebec City. L. 8¾".
Fiddle-back spoon by Black, Parker and Black (–1811–), Halifax. L. 9⅜".
Fiddle-back spoon by William Veith (1827–1900), Halifax. L. 9".
Fiddle-back spoon by Michael Septimus Brown (1818–1886), Halifax. L. 9".
Fiddle-back spoon by Henry Jackson (–1837–1869–), Toronto. L. 8⅞".

Lent by Mr. and Mrs. Austin S. Thompson.

908

LADLE

Mark of François Sasseville (1797–1864), Quebec City. L. 13⅛".
Lent by Mr. and Mrs. Austin S. Thompson.

909

MUSTARD POT

Mark of David Bohle (–1831–1870), Montreal. Ht. 3". Spoon by Peter Bohle (1786–1865), Montreal. Illustrated in John E. Langdon, *Canadian Silversmiths 1700–1900*, pl. 50.
Lent by Mr. and Mrs. Austin S. Thompson.

910

MUG
Mark of William Herman Newman (1826–1894), Halifax. Ht. 3¼″. Illustrated in John E. Langdon, *op. cit.*, pl. 43D.
Lent by Mr. and Mrs. Austin S. Thompson.

911

TABLE SNUFF BOX
Gilt interior. Mark of Robert Hendery (–1837–1897), Montreal. Illustrated, *Canadian Collector*, November 1967, p. 7.
L. 3⅜″.
Lent by Mr. and Mrs. Austin S. Thompson.

912

LADLE
Mark of Richard Oliver (–1843–1860–), Toronto. L. 7⅛″.
Lent by Mr. and Mrs. Austin S. Thompson.

Paintings and Drawings

913

LA TERRA DE HOCHELAGA NELLA NOVA FRANCIA
Hand-coloured engraving showing the village of Hochelaga, probably the first fairly factual interpretation of Canada. 15″ × 11″.
Published by Ramusio, 1556. Illustrated, F. St. George Spendlove, *The Face of Early Canada*, pl. 1.
Lent by Mr. and Mrs. John E. Langdon.

914

GEORGE HERIOT (1766–1844)
Man with Crutches, three onlookers.
Signed. Watercolour, 8″ × 6½″.
Lent anonymously.

915

GEORGE HERIOT
An Old Woman. Signed. Watercolour, 8″ × 6½″.
Lent anonymously.

916

W. H. BARTLETT (1809–54)
Accident to the Royal Mail at Prescott, P.Q.
Oil, 12¾″ × 9″.
Lent anonymously.

914

917

CORNELIUS KRIEGHOFF (1812–1872)
Canadians at Cards. Signed. Oil.
18½" × 14½".
Lent anonymously.

918

CORNELIUS KRIEGHOFF
Habitant Farm. Signed and dated 1865. Oil.
21" × 13".
Lent by Leslie W. Black.

919

CORNELIUS KRIEGHOFF
Jardine de Caribou. Signed. Oil, oval, 14".
Lent by Leslie W. Black.

920

CORNELIUS KRIEGHOFF
The Royal Mail Crossing the St. Lawrence.
Signed. Oil, 23" × 16½".
Lent anonymously.

921

DELOS CLINE BELL (active 1861–76)
Portrait of Florence Louisa Manson, ae. 6,
1861. Oil, 34½" × 28½".
Lent by Mr. and Mrs. Harold Burnham.

921

Mapping Toronto 1656–1834

Many great collections of Canadiana are treasured beyond the boundaries of Canada. The French seem to have been more industrious in their research for the Province of Quebec than the English for Ontario, a region that has become obscured in the confusion of the many geographic titles that have designated its various parts. Nevertheless even in extensive historical research it would be difficult to find another such outstanding example of a peripatetic placename as that now borne by Toronto.

This display shows a number of original maps chosen to illustrate the early geography of Canada, with particular reference to the placename Toronto. For the first time new and earlier evidence is shown in which the printed word TARANTOU appears on historical maps. The meaning and derivation of the placename Toronto has long been in dispute. The mist of more than three centuries may not be dispelled, but it is significant that an attractive name should move, step by step, to follow the course of early exploration. Tarantou, Taronto and Toronto are used to name region, village, bay, lake, river and fort.

Nicolas Sanson, a founder of French cartography, was a maker of maps for the King when in 1656 he was the first to place Tarantou on a map. He was followed by Jaillot, and by Visscher, who twice used the name Tarantou, moving it to a new region and also to a village west of our Lake Nipissing.

Coronelli, a famous Italian, and Tillemon of Paris changed the name to Taronto and once more moved its location to the lake that we know as Simcoe. Other French cartographers followed, and two examples are shown.

Meanwhile in England the making of maps was flourishing, and both Moll and Popple show Toronto, again moving the name south to the Georgian Bay and Lake Simcoe region. Toronto is used for the bay, a lake and a river.

Hinton in 1755, for *The Universal Magazine*, placed Fort Toronto on Lake Ontario, and Teiaiagon (the nearby trading post of the Indians) finally disappeared from maps.

When in 1793 General Sir John G. Simcoe, in search of a capital less vulnerable to attack than Niagara, moved to Fort Toronto, he was perhaps tired of Indian names. For some forty years York was the name of the chief town of Upper Canada.

Since 1834 Toronto, formerly York, has become a great city. It now extends beyond the old Indian trading village Teiaiagon, located at the mouth of the Humber River, and includes the sites of the French and English forts, Rouillé and Toronto. The ruins of these forts were still visible after the "York" period.

DR. ALEXANDER MACDONALD

The Maps in this Section are lent by the MacDonald Ophthalmic Foundation

922

1656 SANSON
Le Canada ou Nouvelle France par N. Sanson d'Abbeville à Paris chez Pierre Mariette; privilegé pour vingt ans 1656, I. Somer, Sculpsit. 21¼" × 15", coloured, verso clear.
TARANTOU is shown as a region above the Ottawa River in its first appearance in print on a map.

923

1674 JAILLOT
Amerique septentrionale divisée en ses Principales Partis (the title is repeated above the map). Presentée à Monsieur le Dauphin par Hubert Iaillot. 34½" × 21½", coloured, verso clear.
TARANTOU is shown as a region that includes a lake above the Ottawa River.

924

1680 VISSCHER
Nova Tabula Geographica complectens *Borealiorem Americae Partem* Amstlodami a Nicolao Visscher.
39" × 23", coloured, the three line title is repeated in French above the map, verso clear.
TARANTOU is shown as a region, and as a village, above the dotted route shown to Lake Huron.

925

1688 CORONELLI

Partie Occidentale du Canada, par Le P. Coronelli, augmentée par Tillemon, chez J. B. Nolin, à Paris. Dedicated to Baudrand.
23½" × 17½", coloured, verso clear.
From Lac Taronto, Les Piquets, a portage (the unnamed Humber River) of ten leagues is shown to Lac Frontenac (Lake Ontario); Teiaiagon is placed to the east.

926

1703 DEL'ISLE

Carte du Canada ou de La Nouvelle France, par Guillaume del'Isle; privilegé pour 20 ans, 1703.
25¼" × 19½", coloured in outline, verso clear.
Lake Taronto is shown above Teiaiagon, a village located at the mouth of a river flowing to Lac Ontario.

927

1719 CHATELAIN

Carte de la Nouvelle France.
21½" × 17¾", title above, has been bound in as map before p. 91, coloured, a view and plan of Quebec inset.
Lac Taronto is shown as a lake above a "portage" leading to Teiaijagon on Lac Frontenac (Lake Ontario).

924

928

1720 MOLL

A New Map of the North Parts of America, by H. Moll, 1720.

40¼″ × 24″, coloured in outline, verso clear, two sheets folded, dedicated to Thomas Bromsall.

Toronto Bay and Lake of Toronto are placed above Lake Frontenac. Insets and many notes are scattered over the face of the map.

929

1734 POPPLE

Nouvelle Carte Particulière de l'Amerique.

20½″ × 22¼″, with title above map. A note signed by Edmund Halley inset, coloured, verso clear.

Baye of Toronto names our Georgian Bay, and R. Toronto is shown nearby. Tejajagon is placed below on Lake Ontario.

930

1755 HINTON

A Map of the British and French Settlements in North America. Univ. Mag. J. Hinton, Newgate Street.

14¾″ × 10¾″, coloured, verso clear with fold marks. Toronto Lake is shown below French River. Ft. Toronto is placed on Lake Ontario. An inset plan of Fort Frederick at Crown Point, 1731, appears to the left of the cartouche.

930

931

1817 **THOMSON**

Canada and Nova Scotia.

23¾" × 18¾", coloured, #54 for Thomson's New General Atlas, verso clear. York is placed and Yonge Street named, Dundas Street is shown to London, Gibraltar Pt. is on the harbour at York.

932

1831 **SIMCOE-SMYTH-WYLD**

A Map of the Province of Upper Canada. Compiled at the request of his Excellency Major General John G. Simcoe, by David William Smyth, Surveyor General, published London, April 12th, 1831, by Jas. Wyld, Charing Cross.

34½" × 22¼", coloured, verso clear, has been folded.

York is placed on Yonge and Dundas Streets. Above Lake Simcoe, Yonge Street is named on the Wye River. Gibraltar Pt. is placed on York Harbour.

Arms and Armour

All endeavours of man flow from his position in the world, and a first principle is preservation of one's self and one's posterity. On this duty man concentrates all those gifts which make him different from the rest of creation. He succeeds in ruling over nature through the multiplication of sensual activity, acceleration of movement, and tools and weapons as extensions of his hands. In this development one of his first duties was to invent a medium for acquiring food which was simultaneously a defence. We know pictures of our primeval ancestors, some hunting with snares but some showing the desire to overcome the speed, agility and strength of animals necessary for food and clothing. In the hands of ancient man appear the first arms: a stone, a cudgel, a spear, a knife, and so on. Defence also taught him to attack. A growing knowledge of many of the laws of nature helped him to perfect his weapons with the use of metals and fire, and they became an expression of man's gradual development of civilization.

But he was not satisfied with technical success only. On his weapon, a necessity of life, he inscribed his personal relationship; he ornamented it, as well as his clothes and other belongings, to make secure his personal and later his social life. Collecting arms and armour is therefore important both from a private and a social aspect. This exhibition, small in content but significant, presents typical examples from several periods of the development of arms and armour. If on one side we recognize the form of a weapon and its use in battle, on the other the weapon illustrates a particular period of history. Like other objects in the exhibition, the arms represent various periods from a technical and artistic point of view.

Here are shown examples of high artistic merit and of technological and technical success, from many different periods, from Japanese swords to products of German, English, French and Italian gunmakers. According to J. F. Hayward, "A firearm is a complex piece of mechanism in the production of which workmen of several different crafts must combine. The manufacture of barrel, lock, stock and mounts each requires different equipment and different types of skill, and throughout the centuries it has only been the most prosperous gunmakers who have been able to assemble all the workmen required for these various processes under one roof." A fine motto for connoisseurs of arms and armour, but a better is to be found in the Introduction to C. Otto von Kienbush's book on the Kretzschmar von Kienbusch Collection of Arms and Armour (1963) "... Every day more paintings, sculpture, porcelain, furniture, prints, textiles, and so forth continue to be produced, but the work of the artist armourer was finished in the 17th century and no more of his masterpieces will ever be made. We must cherish what little has survived of these works of art in steel, the like of which can never again be created. The clang of the armourer's anvil has long since been stilled forever."

STANISLAV CSELENYI

933

ARCHER'S STANDING SHIELD (PAVISE)
Wood covered with canvas and gesso, painted with a coat of arms and foliate scrolls. Ht. 45½". Austrian, end of 15th century.
Lent anonymously.

934

PAVISE
Wood covered with canvas and gesso, painted with bands of black forming a cross, and a band of dark red across the top, both decorated with grey foliate scrolls. See the *Kretzschmar von Kienbusch Collection*, pl. LXXXVI, no. 283. Ht. 42". German, mid 15th c.
Lent anonymously.

935

HORSEMAN'S SHIELD
Wood covered with leather and gesso. Painted white ground with a red cross and a red border with scrolls in the corners. See von Kienbusch, *op. cit.*, pl. LXXXIX, no. 280. Shields of this kind were used in a type of tournament that came into fashion at the Hapsburg court in the second half of the 16th century. Ht. 55½".
Lent anonymously.

936

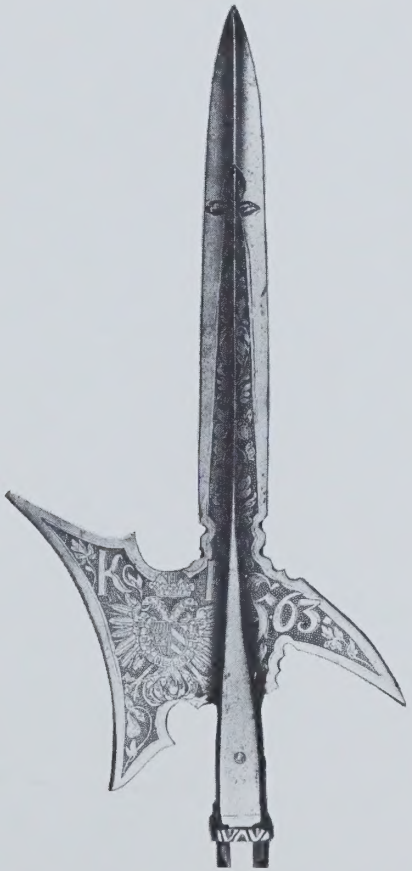
TARGE
Circular shape, leather on wood studded with brass bosses forming circular patterns. D. 18½". Scottish, 17th–18th century.
Lent anonymously.

937

HALBERD
Carried by the Guard of the Emperor Ferdinand I. Etched with the Imperial eagle and the cypher *K.F.* and the date 1563. See von Kienbusch, *op. cit.*, pl. CXXV, no. 560. L. 87". German, dated 1563.
Lent anonymously.

938

HALBERD
Similar to the preceding. L. 87".
Lent anonymously.



937

939

HALBERD

Pierced scrolls, and animal heads in relief. See von Kienbusch, *op. cit.*, pl. CXXIII, no. 549. L. 90½". Netherlands, late 16th century.
Lent anonymously.

940

HALBERD

Pierced scrolls and animal heads. See von Kienbusch, *op. cit.*, pl. CXXIII, no. 550. L. 99". Netherlands, late 16th century.
Lent anonymously.

941

HALBERD

Carried by the Guard of the Prince Archbishop of Salzburg. Etched with strapwork and two fauns face to face and the cartouche of Wolf Deitrich von Raitenau. See von Kienbusch, *op. cit.*, pl. CXXVIII, no. 584. L. 92". German, *c.* 1590.
Lent anonymously.

942

HALBERD

Carried by the Guard of an Elector of Saxony, possibly Christian II. Etched with the arms of Saxony and the Arch-Marshalship of the Holy Roman Empire. See von Kienbusch, *op. cit.*, pl. CXXVI, no. 570. L. 90½". German, *c.* 1600.
Lent anonymously.

943

HALBERD

Of the House of Liechtenstein. Etched with foliage and the arms of Liechtenstein on one side, on the other the crowned letters *C.C.* opposed and interlaced superimposed on crossed palm branches. See von Kienbusch, *op. cit.*, pl. CXXIV, no. 557. L. 92". German, 1620–23.
Lent anonymously.

944

HALBERD

With the arms of the House of Liechtenstein. See von Kienbusch, *op. cit.*, pl. CXXIV, no. 558. L. 93½". German, dated 1632.
Lent anonymously.

945

GLAIVE

Carried by the Guard of Marcus Sitticus, Prince Archbishop of Salzburg. See von Kienbusch, *op. cit.*, pl. CXXVIII, no. 586. L. 90". German, *c.* 1615.
Lent anonymously.

946

GLAIVE

Similar to the above. L. 75".
Lent anonymously.

947

PROCESSIONAL PARTIZAN

The head shaped as a double-headed eagle with the arms of Poland surmounted by a Latin Cross. Carried by the Guard of Augustus II, Elector of Saxony and King of Poland. See von Kienbusch, *op. cit.*, pl. CXXVII, no. 579. L. 92". Polish, early 18th century.

948

PAIR OF MINIATURE CANNON

Brass barrel, iron bound carriage on two wheels. L. barrel 18½". French, *c.* 1680.
Lent anonymously.

949

CROSSBOW AND CRANEQUIN
Steel bow, wood stock inlaid with ivory scrolling vine patterns and hunting scenes. L. of crossbow 31". German, 16th century.
Lent anonymously.

950

PAIR OF WHEEL LOCK PISTOLS
Ball butt, the wood stock inlaid with staghorn in closely set spiral foliate scrolls enclosing birds and animals. Lock with press-button release for the pan-cover and an external safety catch. L. 23¾". German, *c.* 1580–90.
Lent anonymously.

951

WHEEL LOCK PISTOL
Ball butt, pebbled wood stock with inlaid staghorn plaques of sea monsters, the butt mounted with a silver repoussé medallion of St. George and the dragon. L. 25½". German, last quarter of the 16th century.
Lent anonymously.

952

WHEEL LOCK GUN
Wood stock inlaid with engraved staghorn plaques of animals and hunting scenes. L. 35½". German, Nuremberg proof mark on lock plate, date 1585 on barrel.
Lent anonymously.

953

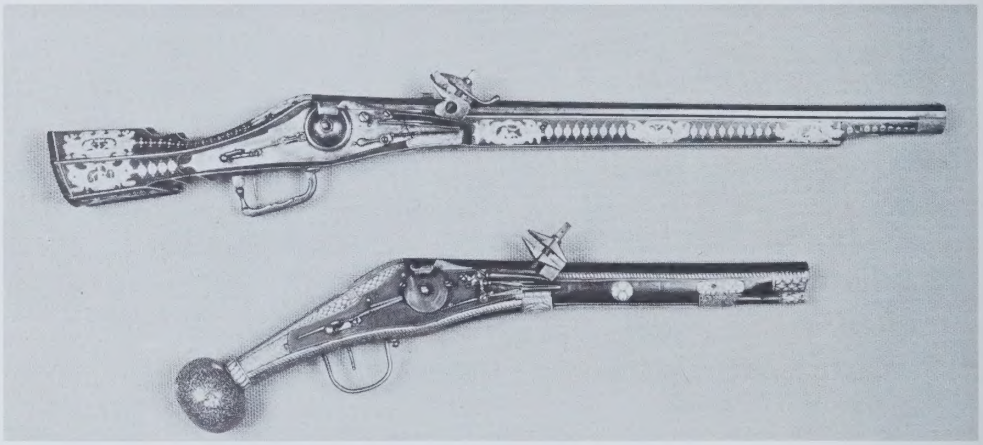
WHEEL LOCK GUN
Wood stock finely inlaid with staghorn scrolls enclosing figure scenes. German, late 16th century.
Lent anonymously.

954

CUP HILT RAPIER
Blade engraved *Luius* on one side, *Aghado* on the other. L. 43½". Spanish 1620–50.
Lent anonymously.

955

LEFT-HAND DAGGER
L. 23". Spanish, mid 17th century.
Lent anonymously.



953

950

956

DAGGER AND SHEATH
L. of dagger 17⅝". Italian, early 17th century
Lent anonymously.

957

SWORD
English or American, *c.* 1740–50. This sword was originally owned by Major Robert Rogers (born Massachussetts 1731, died London 1795) who in 1755 raised a company of troops known as *Rogers' Rangers* for the defence of the British Colonies in New England against the French and the Indians. As a Lieutenant Colonel in 1776 he was commissioned by the English in New York to raise a battalion to fight in the Revolutionary War. In 1777 the command of this unit, the *Queen's American Rangers*, was taken over by Lt. Col. John Graves Simcoe, who continued in command until the unit was surrendered at Yorktown in 1781. The *York Rangers* of Toronto claim some descent from the unit founded by Lt. Col. Rogers.
Lent by Colonel Robert T. L. Rogers.

958

SMALL-SWORD
L. 31½". French, mid 18th century.
Lent by Count and Countess Bieniewski.

959

SNAPHAUNCE PISTOL
All steel, the long octagonal barrel with several inlaid silver bands, ramshorn butt roughly engraved with leaf motif. Lock engraved *I S*, the pan shield engraved 1683.
L. 19⅜". Scottish, dated 1683.
Lent anonymously.

960

FLINTLOCK PISTOL
All steel, the barrel inlaid with silver plaques, the heart-shaped butt with inlaid silver tulip heads. Lockplate engraved *D.H.* L. 15½". Scottish, *c.* 1730.
Lent anonymously.

961

FLINTLOCK PISTOL
All steel, the long barrel inlaid with silver bands, heart-shaped butt. Lockplate engraved 1726. L. 19¾". Scottish, dated 1726.
Lent anonymously.

962

PAIR OF FLINTLOCK PISTOLS
All steel, the barrels engraved with scrolls, the ramshorn butts with inlaid oval silver plaques and strapwork. Signed *Thos. Caddell.* L. 11½". Scottish, mid 18th century.
Lent anonymously.

963

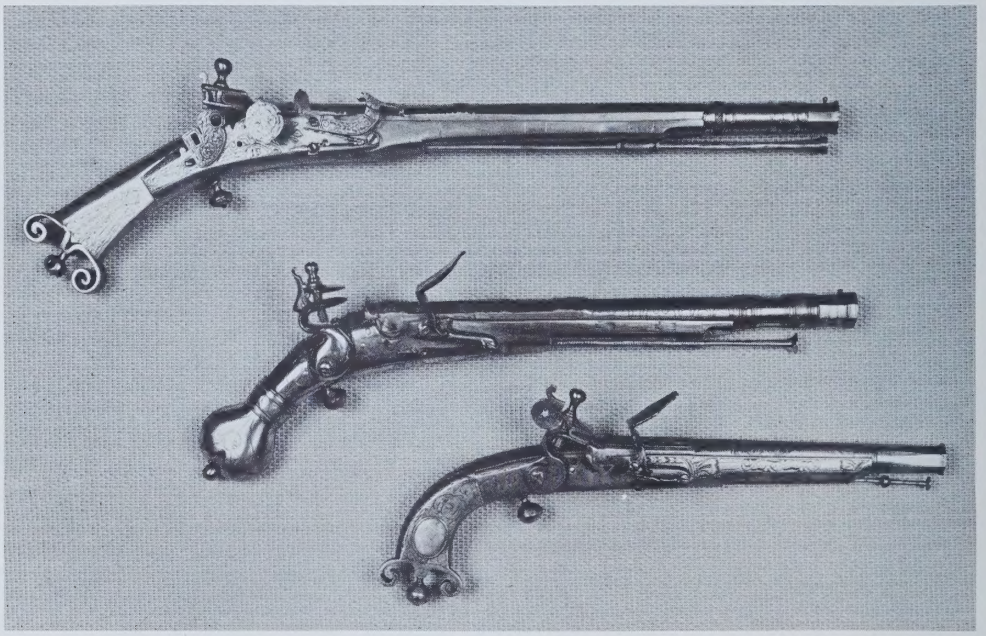
PAIR OF FLINTLOCK PISTOLS
All steel. Signed *J. Murdoch* on lockplates. L. 12½". Scottish, 1730–40.
Lent anonymously.

964

PAIR OF FLINTLOCK PISTOLS
All steel. Lockplates signed *Alex Campbell Duni fecit.* L. 12½". Scottish, Doune, mid 18th century.
Lent anonymously.

965

PAIR OF FLINTLOCK PISTOLS
All steel. Lockplates signed *John Murdoch.* L. 13½". Scottish, third quarter 18th century.
Lent anonymously.



959
960
965

966

PAIR OF FLINTLOCK PISTOLS
Brass, the barrels engraved with spear-like motifs, the butts lobe-shaped. Lockplates signed *T. Murdoch*. L. 11¼". Scottish, last quarter 18th century.
Lent anonymously.

967

PAIR OF FLINTLOCK POCKET PISTOLS
L. 7". English, mid 18th century.
Lent anonymously.

968

PAIR OF FLINTLOCK PISTOLS
Brass barrel, silver mounted stock, the lockplate signed *H. Nock*. L. 13". English, late 18th century.
Lent anonymously.

969

FLINTLOCK BOXLOCK PISTOL
Four steel barrels. Signed *H. Nock*. L. 6⅛". English, late 18th century.
Lent anonymously.

970

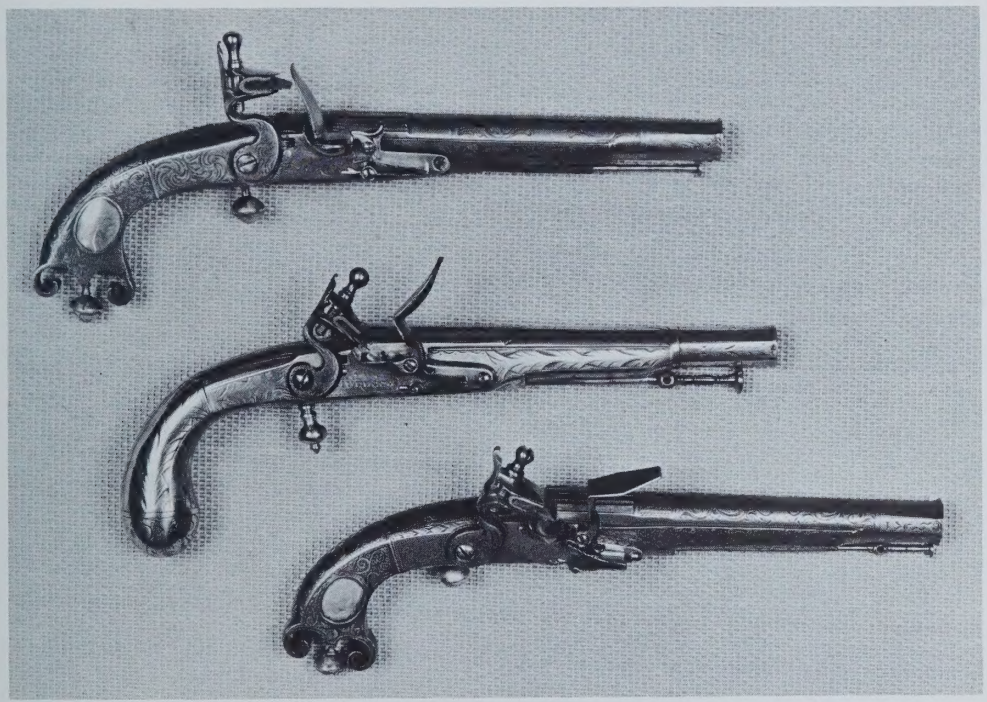
PAIR OF FLINTLOCK BOXLOCK PISTOLS
Hinged spring bayonet. L. 11". English, late 18th century.
Lent anonymously.

971

DOUBLE BARRELLED FLINTLOCK PISTOL
With detachable extension butt. Octagonal barrels stamped *Tatham and Egg*, butt plate marked *Tatham & Egg's Improvement*. L. 13". English, early 19th century.
Lent anonymously.

972

PAIR OF FLINTLOCK POCKET PISTOLS
Barrels signed *Tatham & Egg London*. L. 6". English, early 19th century.
Lent anonymously.



963
966
962

973

PAIR OF FLINTLOCK PISTOLS
Signed *T. Mortimer & Son Gunmakers to His Majesty*. L. 17". English, *c.* 1820.
Lent anonymously.

974

FLINTLOCK REVOLVER
The first reasonably practical functioning revolver. By *Elisha Colliers*, London, 1818.
Lent by L. W. B.

975

PAIR OF PERCUSSION PISTOLS
Barrels signed *Ross, Edinburgh*. L. 13".
Scottish, *c.* 1820.
Lent anonymously.

976

PERCUSSION PISTOL
Signed *Wilkinson & Son*. L. 15". English, *c.* 1830.
Lent anonymously.

977

FLINTLOCK GUN
Brass barrel with bottom spring bayonet. Signed *Wallace, Dublin*. L. 30". Irish, *c.* 1780.
Lent anonymously.

978

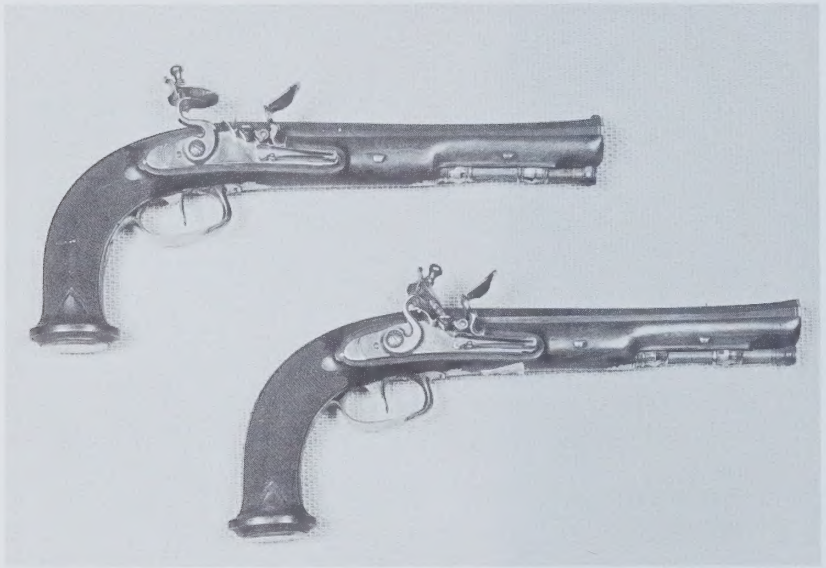
FLINTLOCK BLUNDERBUSS
With top spring bayonet. Signed *King*. L. 30¼". English, late 18th century.
Lent anonymously.

979

FLINTLOCK GUN
Steel barrel with top spring bayonet. Signed *H. W. Mortimer*. L. 29½". English, *c.* 1800.
Lent anonymously.

980

CASED PAIR OF FLINTLOCK DUELLING PISTOLS
With accessories. By Joseph Manton, England's master gunsmith of the early 19th century, *c.* 1805.
Lent by L. W. B.



986

974

981

CASED PAIR OF UNDERHAMMER PERCUSSION DUELLING PISTOLS
With accessories and a smaller pair of pistols. Signed *Gosset à Paris* and *Invention Gosset*. French, *c.* 1815–20.
Lent anonymously.

982

CASED PAIR OF PERCUSSION DUELLING PISTOLS
With accessories. Signed *Devisme à Paris*. French, *c.* mid 19th century.
Lent anonymously.

983

CASED PAIR OF PERCUSSION DUELLING PISTOLS
With accessories. Barrels and locks finely etched with scrolling foliage. Signed *LePage Arg^er^ du Roi*. French, mid 19th century.
Lent anonymously.

984

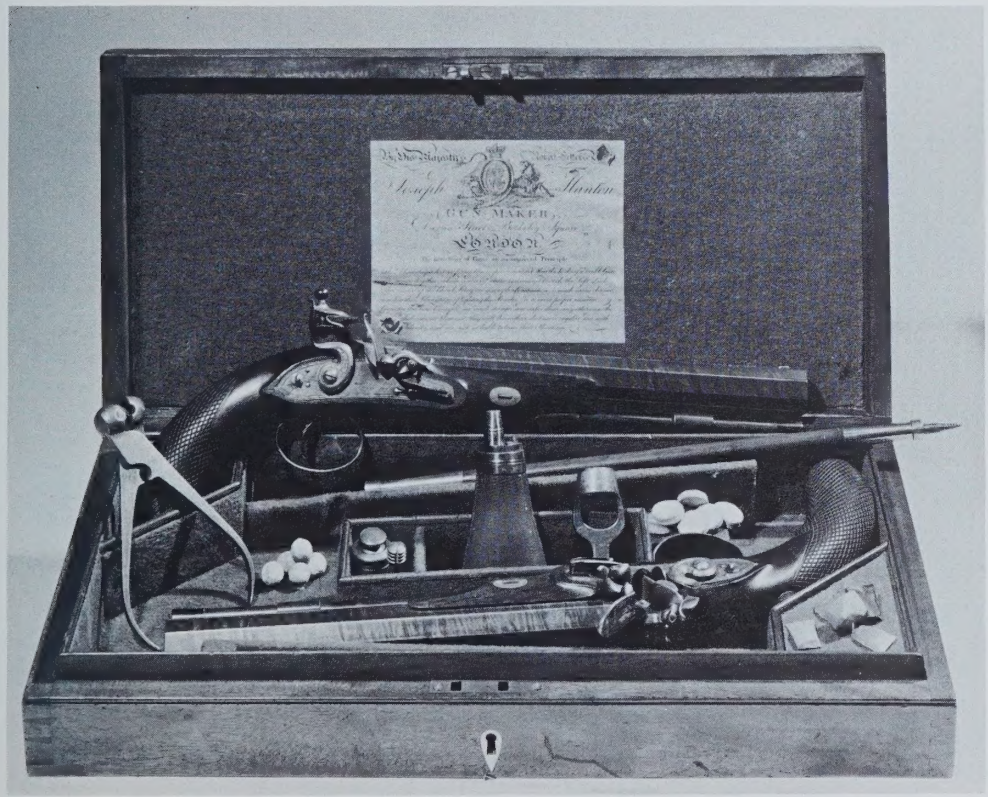
PAIR OF FLINTLOCK PISTOLS
Signed *Lamotte Aîné*. L. 11½". French, late 18th century.
Lent anonymously.

985

FLINTLOCK POWDER TESTER
V-spring type, scale numbered from 1–12. French, late 18th century.
Lent anonymously.

986

PAIR OF FLINTLOCK PISTOLS
Octagonal blued barrels signed *Boutet Directeur Artiste*, lockplates engraved *Manuf. Versailles*. French, early 19th century.
Lent anonymously.



980

987

MIQUELET PISTOL
Ball-butted, the wood stock covered with pierced brass floral scrolls and applied silver embossed plaques. L. 11". Spanish, Ripoll, early 18th century.
Lent anonymously.

988

PAIR OF MIQUELET PISTOLS
Silver mounts embossed with trophies and heads. L. 14". Spanish, mid 18th century.
Lent anonymously.

989

PAIR OF "MADRID LOCK" MIQUELET PISTOLS
The barrels signed *A. R. Esteva*, with a Barcelona stamp, the lockplates signed *Joseph Deop*. L. 16½". Spanish, mid 18th century.
Lent anonymously.

990

PAIR OF MIQUELET PISTOLS
Barrels stamped with the mark of *Joseph Garro*, the lockplates stamped with the mark of *Francisco Arana*. L. 16". Spanish, mid 18th century.
Lent anonymously.

991

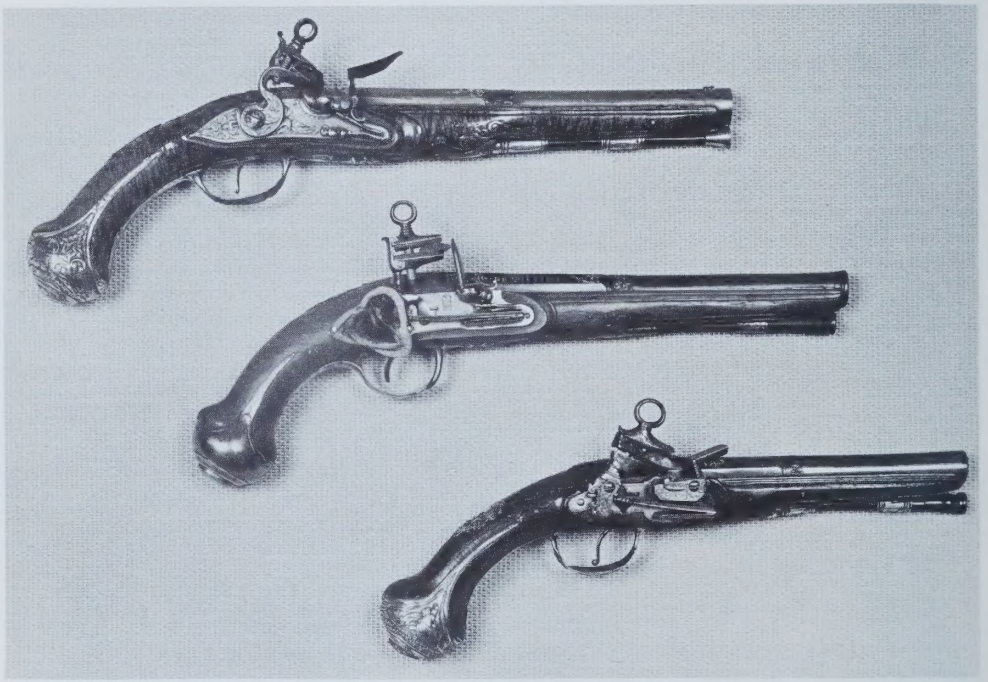
PAIR OF SNAPHAUNCE PISTOLS
Mounts of steel chiselled with figures and heads. L. 13¼". Italian, 18th century.
Lent anonymously.

992

PAIR OF FLINTLOCK PISTOLS
Signed *L. Becher*. L. 16½". German, mid 18th century.
Lent anonymously.

993

PAIR OF PERCUSSION PISTOLS
The cap in the form of a winged lion. L. 13¼". Spanish, dated on the barrels 1836.
Lent anonymously.



989
990
988

994

THREE PEPPERBOX PISTOLS
English, American and Belgian examples, all double action, *c.* 1830.
Lent by L. W. B.

995

PATTERSON COLT
Belt model. .36 calibre. *c.* 1837.
Lent by L. W. B.

996

PATTERSON COLT
Pocket model. .31 calibre. *c.* 1840.
Lent by L. W. B.

997

WALKER COLT
Six shot .44 calibre. One thousand made at Whitneyville, 1847, for the Texas-Mexican War.
Lent by L. W. B.

998

MINIATURE WALKER COLT
Cased. L. 4".
Lent anonymously.

999

DRAGOON COLT
First model. .44 calibre. About 3,000 made at Hartford for cavalry.
Lent by L. W. B.

1000

DRAGOON COLT
Second model. .44 calibre. About 2,000 made at Hartford for cavalry.
Lent by L. W. B.

1001

DRAGOON COLT
Third model. .44 calibre. About 12,000 made at Hartford for cavalry.
Lent by L. W. B.

1002

BABY DRAGOON
.31 calibre. No loading lever. 1848.
Lent by L. W. B.

1003

COLT POCKET PISTOL
.31 calibre. Loading lever. 1849. Cased set.
Lent by L. W. B.

1004

NAVY MODEL COLT
.36 calibre. Hartford, 1851.
Lent by L. W. B.

1005

NAVY MODEL COLT
Cased set. .36 calibre. London.
Lent by L. W. B.

1006

NAVY MODEL COLT
.36 calibre. Made in London for the Upper Canada Militia.
Lent by L. W. B.

1007

ARMY MODEL COLT
.44 calibre. More than 200,000 used in the American Civil War. Hartford, 1860.
Lent by L. W. B.

The Japanese sword represents the highest peak of development in edged weapons. In a thousand-year-old tradition Japanese swordsmiths have combined superb technical skill with solemn religious rites to produce blades of unique quality – weapons of deadly efficiency which can be appreciated as objects of great artistic beauty. Believing the soul of the warrior to reside in his blade, the Japanese have always preserved their swords carefully and treated them with utmost respect. The decorative metal sword mountings were the only personal adornments worn by the warrior and, as befits the quality of the blades they adorned, were often made by master metal-craftsmen.

DAVID PEPPER

1008

YEFU-NO-TACHI

A ceremonial court sword of early type, with gilt metal mounts, fine rayskin hilt and gold-dust lacquer sheath. The owner's family badge, a circular design of mallow leaves, decorates hilt and scabbard, and the same decorative motif is used throughout. The blade is inscribed *Made by SUKESADA of BIZEN province* and dated 1561. The mounts are 19th century.
Lent anonymously.

1009

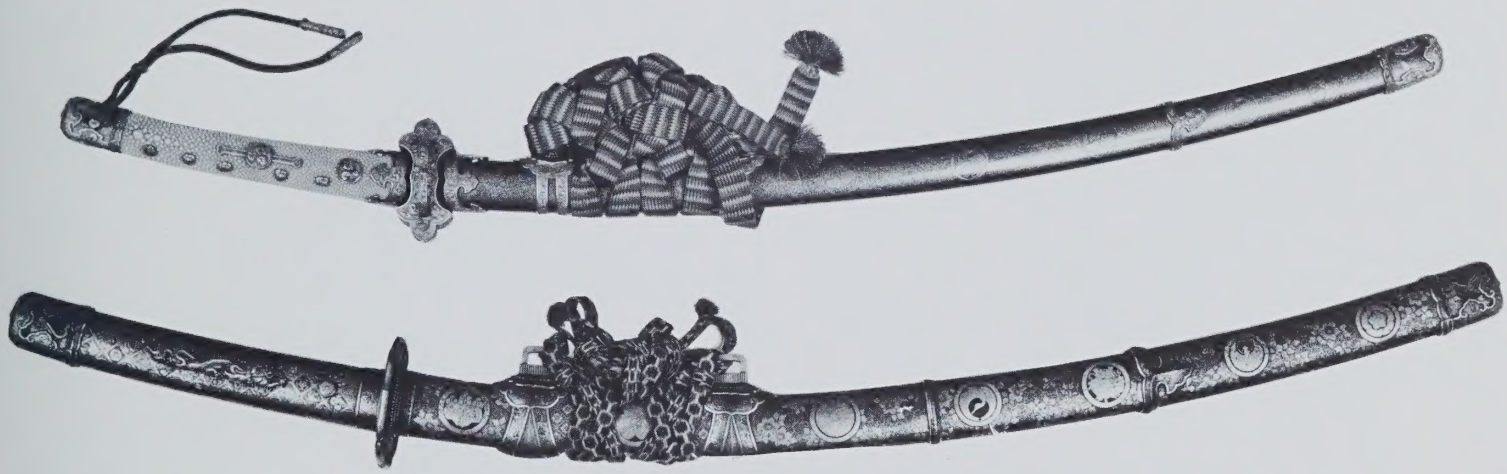
KATANA

Long sword worn with civilian dress. An unusual and elaborate mounting from the second half of the 19th century. The gilt and silver mounts represent dragons, a dragon-fish, and a demon, and are signed *Masayoshi*. The hilt is of carved ebony and the scabbard of gold-dust lacquer. The blade is signed *Toshinori* of Inaba province, *c.* 1780.
Lent anonymously.

1010

TACHI

An elaborate slung sword, probably a presentation piece, with all mounts of solid iron overlaid with gold in the Nunome technique. The designs include dragons, flowers, and themes from Japanese folklore, as well as family crests of the Emperor and six other major families. The mounts are signed by *Komai* of Kyoto, a skilled artist who was still active in 1900, from which time this piece probably dates. The blade is by *Kanemitsu* of Mishina, *c.* 1720.
Lent anonymously.



1008
1010

1011

AIKUCHI

A guardless dagger with mounts of engraved and inlaid metal representing cherry and plum blossoms and mist. Mounts are by *Funada Ikkin* of Kyoto, *c.* 1850.

Lent anonymously.

1012

AIKUCHI

With hilt and sheath of fine cloisonné enamel and mounts of chased and inlaid silver, the whole being decorated with a design of peony flowers and butterflies. Late 19th century.

Lent anonymously.

1013

TANTO

A short sword, half the size of a usual Tanto, mounted in the standard style for Japanese swords – rayskin hilt bound with silk braid, ornaments of decorated metals. The sheath is lacquered and polished rayskin. Late 19th century.

Lent anonymously.

1014

KATANA
(Long sword) blade. Due to shortening the signature has been partly cut away, but it is attributed to *Yoshimichi* of Yamashiro province, *c.* 1650.
Lent anonymously.

1015

WAKIZASHI
(Medium sword) blade. Wide and heavy form, attributed to an early 19th century swordsmith.
Lent anonymously.

1016

CHIISA KATANA
(Short Katana) blade, unsigned, attributed to *Tamba No Kami Yoshimichi*, early 18th century.
Lent anonymously.

1017

KATANA
Blade attributed to *Kaneuji* of Mino province, *c.* 1320. On the scabbard is written: *Value – six hundred pieces of gold.*
Lent anonymously.

From the Samuel Zacks Collection

A serious collector who loves and lives with what he acquires soon becomes aware that his collection is but an expression of his own attitude, and an extension of his immediate environment. Through art works he identifies himself with the present, and peeps into the future.

My wife and I were subconsciously compelled to look back. We found in ancient and primitive objects of art an exciting and engaging interest that helps unfold the answer to the questions, "Who am I?" and "Why am I?"

In the group of works selected for this exhibition we have concentrated principally upon Amlash art, because the discovery of this art is very recent and relatively unknown. Little has yet been written about the Amlash people. They date back to 1,200 or possibly 1,500 B.C. They lived and worked in a comparatively small area, about 175 miles north of Teheran near the Caspian Sea, and their civilization survived for about 1,000 years. The existence of the Amlash came to light less than 15 years ago, and the excavations were done by farmers or dealers, rather than by trained archaeologists, so that the emptied graves do not impart much of the historical background. Now with closer government control the digs are done scientifically, so that we are gaining more knowledge of the habits of these people.

The most important works came from the Marlik excavation. Most of the Amlash material served a purpose in daily life. The vessels were used to hold water or wine, or for religious purposes. The standing idols bear fertility marks, and were probably used as wine or water jugs. They could be placed in loose sand and set upright.

It is thought the works were made mostly by groups, rather than by individual artists, but there must have been some fine artists. In religious motifs animals and birds are repeated: the stag, bull's head, lion, duck and the bird are foremost.

We have been fascinated by the works of the Eskimo, especially the earlier objects, made of bone and ivory, which reflected the collective effort and concept of a family related to its daily life. The Eskimo believed that a spirit resided in the stone or bone. Before starting on a carving, the head of the family conferred with his tribe to decide the question, "What spirit resides here?"

In the few examples here exhibited of Roman and Grecian art, which stem from opulence, one observes a greater awareness of visual beauty and perfection; one does not recognize the innocent spontaneity of African or Eskimo art. In comparison, Egyptian figures are stylized and static. The small Iberian bronzes, too, stress beauty and form in their elegance.

It is most inspiring to discover in this early art an honesty and beauty which make it eternal. The major part of our collection of paintings and sculpture is Twentieth Century, rooted in the past. What a short distance it is, and how slowly man moves.

SAMUEL A. ZACKS

The Material in this Section is from the Collection of Ayala and Samuel Zacks

1018

TWO JOINED ZEBUS
Clay. Ht. 8″, l. 10¾″. *c.* 800 B.C. From Marlik Tomb at Tepe Nesfi, Amlash, Persia.

1019

CEREMONIAL RHYTON
In form of gazelle's head.
Black clay. L. 9″. Pre-Achaemenian period, *c.* 1200–1000 B.C. Persia.

1020

STANDING MASKED PRIESTESS
Orange clay. Ht. 17″. *c.* 1000–800 B.C. Reshi, Amlash, Persia.

1021

RHYTON
In form of a duck.
Brown clay. Ht. 7″, l. 9″. *c.* 1000 B.C. Ardibil, Azerbaijan.

1022

VESSEL
In form of a camel.
Brown clay. Ht. 5⅜″, l. 10″. *c.* 800 B.C. From Pillehkou, Amlash, Persia.

1023

VESSEL
In form of a female figure.
Black clay. Ht. 7½″. *c.* 800 B.C. From Pillehkou, Amlash, Persia.

1024

HORSE
Solid clay. Ht. 10½″, l. 6″. Chalcolithic period, *c.* 4000–3000 B.C. Khazvin, Persia.

1025

FEMALE IDOL
Solid clay. Ht. 9½″, w. 3½″. *c.* 800 B.C. From Amarlou, Amlash, Persia.

1026

CEREMONIAL RHYTON
In form of a bull's head.
Red clay with cream-coloured slip. Ht. 5½″, l. 11½″. Achaemenian period, *c.* 400 B.C. Found at Chrag Ala Tepe (near Amarlou), Persia.

1019

1018

1027

ZEBU
Clay. Ht. 13½", l. 14". *c.* 800 B.C. From Marlik Tomb at Tepe Nesfi, Amlash, Persia.

1028

FEMALE IDOL
Triangular shaped, brown clay. Ht. 15". *c.* 800 B.C. From Marlik Tomb at Tepe Nesfi, Amlash, Persia.

1029

CLAY VESSEL
With two stags in relief and eight bronze stags.
Vessel ht. 10½", largest stag ht. 3¾". *c.* 1000 B.C. Found together in one grave at Marabou, Amlash, Persia.

1030

PENDANT
In form of mother and child.
Bronze. Ht. 3", w. 2". *c.* 800 B.C. Amlash, Persia.

1031

MALE AND FEMALE FIGURES
Bronze. Ht. 2¾". *c.* 800 B.C. Amlash, Persia.

1032

MOON-FACED FIGURE
With arms raised.
Bronze. Ht. 3". *c.* 700 B.C. Luristan, Persia.

1033

ZEBU
Bronze. Ht. 4⅛", l. 5½". *c.* 800 B.C. Amlash, Persia.

1034

VESSEL
With long spout.
Copper. Ht. 4½", l. 9". *c.* 700 B.C. Luristan, Persia.

1035

PENDANT
Female figure.
Silver. Ht. 3". *c.* 800 B.C. Amlash, Persia.

1029

1036

PIN
Two ducks at top.
Bronze. Ht. 4½″. *c.* 800 B.C. Amlash, Persia.

1037

TALISMAN FIGURE
Bronze. Ht. 7″. *c.* 700 B.C. Luristan, Persia.

1038

TOP OF VOTIVE PIN
Bronze with silver content. Ht. 4½″, w. 3½″. *c.* 700 B.C. Luristan, Persia.

1039

FIGURE
Bronze. Ht. 4¼″. *c.* 800 B.C. Amlash, Persia.

1040

FEMALE FIGURE
Bronze. Ht. 3¼″. *c.* 800 B.C. Amlash, Persia.

1041

PENDANT
In form of double horse.
Bronze. Ht. 3″, w. 3″. *c.* 700 B.C. Luristan, Persia.

1042

HORSE
Bronze. Ht. 2¾″, l. 3¾″. *c.* 800 B.C. Amlash, Persia.

1043

MAN RIDING STAG
Bronze. Ht. 3″, l. 3″. *c.* 800 B.C. Amlash, Persia.

1044

PENDANT
Three figures.
Bronze with silver content. Ht. 2″, w. 1⅝″. *c.* 700 B.C. Luristan, Persia.

1045

ZEBU
Clay. Ht. 9½″, l. 14″. *c.* 800 B.C. Amlash, Persia.

1034

1046

RHYTON
In form of bull's head.
Black clay. Ht. 7", l. 11½". *c.* 1200–1000 B.C.
Ardibil, Azerbaijan.

1047

SEATED FIGURE
Representing King Amon.
Bronze. Ht. 7". Ptolemaic period,
332–300 B.C. Egypt.

1048

HEAD
Polychromed limestone. Ht. 5½". 5th
Dynasty, 2500–2400 B.C. Egypt.

1049

WARRIOR
With mace and shield.
Polychromed clay. Ht. 20", w. 13".
c. 400–600 A.D. Nayarit, Mexico.

1050

PAIR, MALE AND FEMALE
Polychromed clay. Ht. 19". *c.* 200–100 B.C.
Archaic Nayarit, Mexico.

1051

HEAD
Marble. Ht. 7½", w. 6½". *c.* 7th century A.D.
Arabia.

1052

HEAD
Portrait of a Roman patrician. Marble.
Ht. 14½". *c.* 1st or 2nd century A.D. Roman.

1053

STANDING FIGURE
Bronze. Ht. 2¼". 4th–5th century A.D.
Iberian.

1054

STANDING FIGURE
Bronze. Ht. 3¼". 8th–9th century A.D.
Iberian.

1048

1047

1049

1055

STANDING FIGURE
Bronze. Ht. 3½". 5th century A.D. Iberian.

1056

DUCK
Ivory, Ht. 1¼", l. 1¾". 18th–19th century. Eskimo, Alaska.

1057

FIGURE
Ivory, Ht. 4". 19th century. Eskimo, Alaska.

1058

FEMALE FIGURE
Ivory. Ht. 2¼". Modern Eskimo, Hudson's Bay Area.

1059

FEMALE FIGURE
Ivory. Ht. 3¾". 19th century. Eskimo, Alaska.

1060

HEAD
Ivory. Ht. 1½". 19th century. Eskimo, Alaska.

1061

FIGURE
Ivory. Ht. 4". 19th century. Eskimo, Greenland.

Near Eastern

1062

ALABASTER CUP
Rounded base, low everted rim and angular lug just below rim. Ht. 2¼". Egyptian, 19th Dynasty (14th–13th century B.C.).
Lent by Mr. and Mrs. O. D. Vaughan.

1063

TWO ALABASTER CANOPIC JARS
With lids in the form of human heads. Ht. 16½" and 16". Egyptian, probably 18th Dynasty (16th–14th century B.C.) with the body of the second jar 26th–30th Dynasty (6th–5th century B.C.).
Lent by Mr. and Mrs. O. D. Vaughan.

1063

1052

1064

ALABASTER MORTAR

With two angular lugs at opposite edges of the rim. Ht. 3¼". Egyptian, 7th century B.C. or later.
Lent by Mr. and Mrs. O. D. Vaughan.

1065

ALABASTER CLOSED BOWL

High bevelled rim and two small rounded lugs at opposite sides of shoulder. Ht. 4½". Egyptian, probably 26th Dynasty (7th–6th century B.C.).
Lent by Mr. and Mrs. O. D. Vaughan.

1066

WOODEN COFFIN FACE

Traces of flesh-colour and black paint. Ht. 7". Egyptian, before 4th century B.C.
Lent by Mr. and Mrs. O. D. Vaughan.

1067

HEAD OF A STATUE OF A KING OR GOD

Diorite. Amun crown without plumes, Uraeus coiled low at each side and surmounted by a solar disk. Ht. 11". Egyptian, Roman period.
Lent by Mr. and Mrs. O. D. Vaughan.

1068

MALE HEAD

Basalt. Well-modelled beardless face of a youngish man. An example of late Egyptian sculpture under the Greek Ptolemaic Dynasty when Greek influence was evident in art. Ht. 10½". Ptolemaic Egyptian, first century B.C.
Lent by Mr. and Mrs. R. W. Finlayson.

1069

LIMESTONE STELA

A boy holding a dove and grapes, seated in a round niche. Ht. 16". Excavated at Sheikh Abade, Antinoë, Egypt. Coptic, 3rd–4th century A.D.
Lent by Mr. and Mrs. John David Eaton.

1077

1073

1070

ZEBU
Clay. From the Marlik Tomb at Tepe Nesfi, Amlash, Persia. *c.* 800 B.C. Ht. 8".
Lent by Philip Torno.

1071

FINIAL
Bronze. Ht. 7¼". Luristan, Iran, early 1st millenium B.C.
Lent anonymously.

1072

BOWL
Bronze. D. 9". Iran, 17th–18th century A.D.
Lent anonymously.

Greek and Roman

1073

GOURD JUGLET
Red-polished ware with incised geometric decoration, one-handled globular body with long neck and funnel-shaped rim. Ht. 6¼". Early Cypriote Bronze Age, *c.* 2300–1800 B.C.
Lent by Stanley Burke.

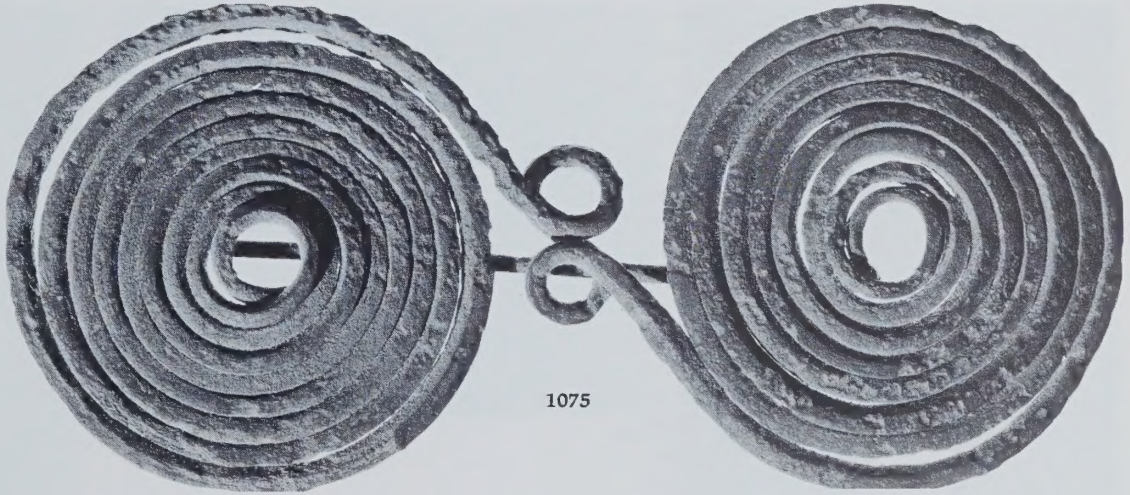
1074

FIGURE OF A VOTARY
Terracotta, the front mould-made in the form of a female figure standing on a small rectangular base supporting her breasts with both hands, the back added by hand. Ht. 12". Orientalizing type of Mother Goddess. Cypriote, 7th–6th century B.C.
Lent anonymously.

1075

FIBULA
"Spectacle" type consisting of bronze wire, rhomboidal in section, convoluted to make a double spiral. L. 5¼". Greek, Geometric, 850–700 B.C.
Lent by Mr. and Mrs. Paul Ellard.

1074



1075

1076

BOWL

Buff clay with dark brown decoration, the deep bowl with constricted rim and horizontal handles, decorated with a band of meander motif on the upper body between handles. Ht. 2¾", d. 5⅛". Attic, Geometric, 800–700 B.C.

Lent by Mr. and Mrs. Paul Ellard.

1077

SMALL WINE CUP (SKYPHOS)

Clay, white ground with black silhouette decoration on each side showing a maenad riding a donkey between two palmettes, black glazed interior. The shape is unusual, showing transition from footless skyphos to footed cylix. Ht. 2⅜", d. 3". Attic, in the manner of the Haimon Painter, *c.* 500 B.C.

Lent by J. R. Grant.

1078

DOVE

Terracotta, with traces of white slip and red paint. Mould-made, the wings and tail markings plastically indicated. L. 8¼". East Greek, *c.* mid 5th century B.C.

Lent by Mr. and Mrs. Holley-Hime.

1079

STATUETTE OF APHRODITE

Marble. The head, part of the left arm and a small figure at her left missing. The motif of the standing Aphrodite, nude or partly disrobed as if preparing for a bath, derives from the Aphrodite of Knidos created by Praxiteles in the 4th century B.C. Ht. 21". Roman period.

Lent anonymously.

1080

JUG

Bronze. Pear-shaped body with a high-swung relief-decorated handle terminating below in a medallion with a human bust in high relief. Ht. 7¾". Roman, about first century A.D.

Lent anonymously.

1079

1078

1080

Far Eastern Jade and Porcelain

China, with its continuous cultural history of over 3,000 years, is one of the great original civilizations. It has remained remarkably independent of any other and has evolved a highly individualistic art which, at the same time, has universal appeal.

Although the Chinese themselves consider only poetry, painting and calligraphy as art, their achievement in bronzes, jade, ceramics and cloisonné enamel has never been excelled. Those who explore these fields in the collecting of their beautiful artifacts find it a fascinating and enriching experience.

The word "jade" is used popularly to include both nephrite and jadeite. Although jade is not found in China, the Chinese have prized it to the point of reverence. Jade has truly been for them "the stone of heaven" fulfilling the Confucian description that it is "the reflection of every virtue" and "the mark of human worth." In early centuries, jade was closely associated with state and religious ceremony and was carved into ritual objects and ornaments. The later centuries of the Ch'ing Dynasty saw the craftsmen extend their skills to the making of bowls and vases, vessels in ritual forms preserving the shapes of the early sacrificial bronzes, and the sculpting of animal forms and intricate objects that are a delight to see and handle.

The Chinese have surpassed all others in the making of ceramics, and the centuries display the potter's art in a great wealth of form and variety of colour. One pinnacle of achievement succeeds another – the assured competence of the Sung period producing wares of flawless forms and sensibility with the cream-white glazes of Ting; the pale blue tints and simple, incised patterns of *ch'ing-pai*; the boldly decorated vases of the Ts'u-chou wares in browns, blacks and whites, the various brown wares, and the thick, lustrous greens of the celadons.

The development of "blue-and-white" ware during the Yüan Dynasty dominated the manufacture of Chinese porcelain from the commencement of the Ming Dynasty. The underglaze painting of porcelain in cobalt blue was widespread and popular from the beginning. One admires the strong, exuberant decoration of the Ming, and the exceptional freedom and beauty of style of the Transitional, while the technical excellence attained in the K'ang-hsi period (1662–1722) has never been surpassed. And like old friends one recognizes favourite subjects, themes and decorations recurring throughout the reigns – the Buddhist symbols, the flowers of the four seasons, the dragon of the emperor, the phoenix of the empress, the scrolling lotus, the emblems of longevity and the "Three Friends" – the pine, prunus and bamboo. Of this ware Mr. W. B. Honey has written that "its beauty and variety make an irresistible appeal to the connoisseur while the many problems of its dating make its collecting and identification a difficult, but exciting and at times rewarding pursuit."

The position of Korea made it inevitable that its arts would be profoundly influenced by Chinese culture. Korean craftsmen discovered the use of glaze from their Chinese neighbours and became most inventive in the field of ceramics, achieving a distinctive style and individuality of expression. Their glazes, composed of iron, produced the quiet, cool blue, grey and pale green monochromes which were to emerge as the beautiful celadons which the Koreans prized more highly than their precious metals. Plain to begin with, the celadon wares in later years were further refined by the distinctively Korean technique of finely incised lines and inlaid decoration in white and black.

MURRAY BELL

Early Chinese Ceramics

1081

FIGURE OF A MAN
Unglazed pottery with traces of pigment. Ht. 18¼". Northern Wei (386–535 A.D.).
Lent by Mr. Herman Levy, O.B.E.

1082

HORSE
Glazed pottery, with details in brown, blue and yellow. Ht. 19". T'ang Dynasty (618–906 A.D.).
Lent anonymously.

1083

TOMB GROUP OF DANCERS AND MUSICIANS
Pottery, originally painted. Ht. of dancers 9½", seated figures 6½". T'ang Dynasty, 7th–8th century A.D.
Lent by Mr. and Mrs. R. W. Finlayson.

1084

AMPHORA
Porcellaneous stoneware with partial transparent glaze, ringed neck with dragon-headed handles. Ht. 19". T'ang Dynasty (618–906 A.D.).
Lent anonymously.

Chinese Ceramics of the Sung (960–1279 A.D.) and Yüan (1280–1367 A.D.) Dynasties

1085

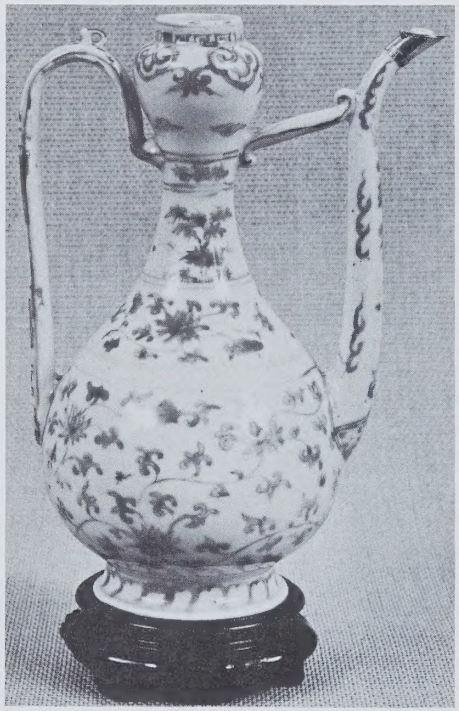
CELADON BOWL
Incised scroll border with dragon in the centre. D. 14". Sung Dynasty.
Lent by Mr. Herman Levy, O.B.E.

1086

CELADON VASE
Bottle-shaped with two lugs on the neck. Ht. 6¼". Sung Dynasty.
Lent by Mr. Herman Levy, O.B.E.

1087

CELADON BOWL
D. 6½". Sung Dynasty.
Lent by Mr. Herman Levy, O.B.E.



1094

1083

1081

1088

FLUTED CELADON BOWL
D. 5″. Sung Dynasty.
Lent by Mr. Herman Levy, O.B.E.

1089

CELADON INCENSE BURNER
Low circular bowl on three monster-head feet. D. 10″. Yüan Dynasty.
Lent by Mr. Herman Levy.

1090

BOWL
Ch'ing-pai (bluish-white) type with a carved and combed design of clouds on the interior. D. 7″. 12th–13th century.
Lent anonymously.

1091

BOWL
Ch'ing-pai type, decorated on the interior with an incised design of fishes amid waves under a pale bluish glaze. D. 7½″. 12th–13th century.
Lent anonymously.

Blue and White Ceramics of the Ming Dynasty (1368–1644)

1092

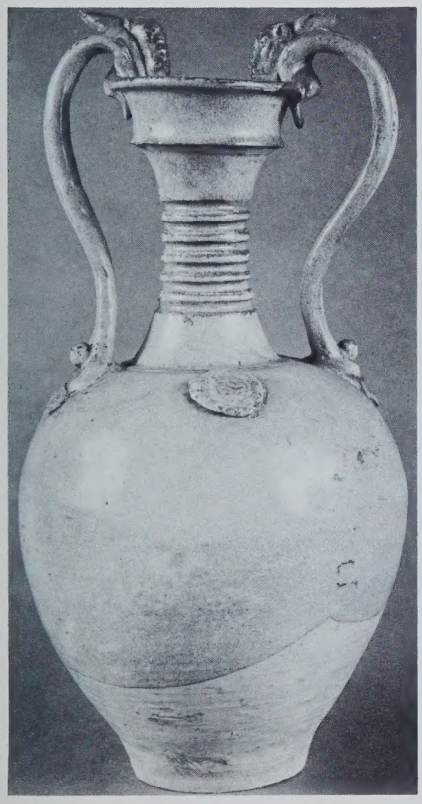
BOWL
Heavy, fluted bowl with four floral designs in the centre. D. 8″. Hsüan-tê mark and period (1426–35).
Lent anonymously.

1093

VASE
Octagonal shape, round base, decorated with floral bands and stiff leaves. Ht. 6″. 15th century.
Lent anonymously.

1094

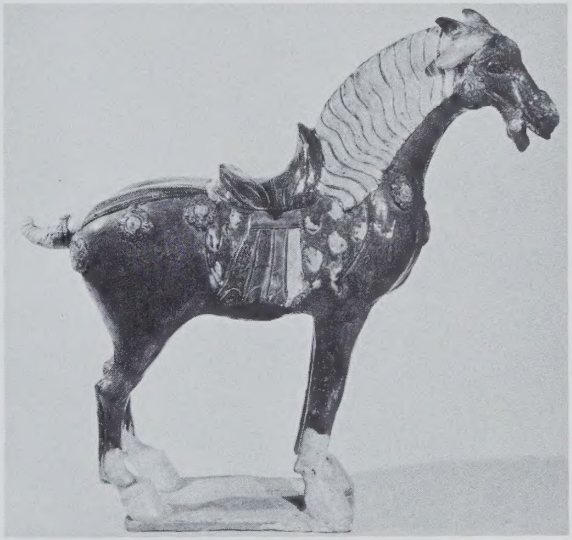
EWER
Near-Eastern form with pear-shaped body, tall loop handle, and slender spout with silver mount decorated with scrolling lotus. Ht. 9¾″. 16th century.
Lent anonymously.



1084

1085

1086



1082

1095

PAINT AND BRUSH STAND
Drum-shaped, the domed top with openings for brushes, colour and water containers, decorated with peonies, chrysanthemums and rocks. Ht. 3¾". 16th century.
Lent anonymously.

1096

BOX AND COVER
Circular box with domed cover, decorated with Buddhist emblems and medallions of cranes in deep Mohammedan blue. D. 6½". Chia-ching mark and period (1522–66).
Lent anonymously.

1097

DISH
Decorated inside with a central roundel of lotus scroll, and a lotus scroll border.
Exhibited: Oriental Ceramic Society Exhibition of Chinese Blue and White Porcelain, London 1954, Catalogue no. 154.
D. 8½". Chia-ching mark and period (1522–66).
Lent anonymously.

1098

BOWL
Foliate rim, the exterior decorated with four medallions of coiled dragons, a similar medallion in the centre. Illust. Cornelius Osgood, *Blue and White Chinese Porcelain*, pl. 43. D. 4½". Chia-ching mark and period (1522–66).
Lent anonymously.

1096

1099

DISH

Flattened rim, the interior decorated with a central design of two lions with ribbons, the cavetto with six roundels with flying cranes, and the border with Buddhist emblems and fruit and flower sprays. D. 13¾". 16th century.
Lent anonymously.

1100

BOX

Rectangular shape with curved sides and lobed corners. The domed lid decorated with a cartouche of two dragons amid clouds, mountains and waves and the flaming pearl, the sides with panels of stylized lotus and foliage. Illust. Cornelius Osgood, *op. cit.*, pl. 27. Ht. 3⅝", l. 9½". Wan Li mark and period (1573–1619).
Lent anonymously.

1101

EWER OR SPOUTED POT

Star-shaped mouth, the lobed body decorated in six moulded reserves with flowers, birds and trophies. Ht. 7¾". Wan Li period (1573–1619).
Lent anonymously.

1099

1102

BOTTLE

Double-gourd shape, moulded with panels and painted with chrysanthemums and bamboo, the tall neck surmounted with a silver stopper of Near Eastern design.
Exhibited: Oriental Ceramic Society Exhibition of Chinese Blue and White Porcelain, London 1954, Catalogue no. 209.
Ht. 10″. 16th century.
Lent anonymously.

1103

JUG

Globular body decorated with a continuous landscape, the neck with a "tulip" style flower, mounted with a silver attachment to handle and a lid made from a German medal dated 1626. Ht. 7″. Wan Li period (1573–1619).
Lent anonymously.

1104

HOT-WATER BOWL

Double bottom with a hole for a plug in the base, the interior decorated with a man in court dress seated in a panelled room.
D. 5¾″. 16th century.
Lent anonymously.

1105

JAR

Melon shape with foliate, octagonal short neck decorated with a band of leaves and flowers, the lobed body painted with an over-all scroll design of lotus blossoms.
Ht. 8½″. Late 16th century.
Lent anonymously.

1106

JAR WITH DOME COVER (KUAN)

Decorated with fantastic animals in a landscape setting. Incised borders of classic scroll on shoulder and lid rim. Ht. 11½″. Transition period, mid 17th century.
Lent anonymously.

1108

1107

VASE

Sleeve shape, painted with an Emperor standing in a landscape surrounded by attendants holding a canopy-umbrella and watching peasants leading oxen. Two bands of incised lines and decoration encircle the base and shoulder. Ht. 17¼". Transition period, mid 17th century.
Lent anonymously.

1108

VASE

Beaker shape, painted with a riverside pavilion in which three people watch a man wading in the river to gather lotus blossoms, the middle zone decorated with flying cranes between incised leaf and wave borders, the lower zone painted with a border of leaves. Ht. 16¼". Transition period, mid 17th century.
Lent anonymously.

Blue and White Ceramics of the Ch'ing Dynasty (1644–1911)

1109

DISH

Decorated with an over-all design of freely-drawn flowers and leaves. D. 15¼". Early K'ang-hsi period (1662–1722).
Lent anonymously.

1107

1110

BOWL

Exterior decorated with a design of lotus forming a continuous border. Exhibited: Oriental Ceramic Society Exhibition of Chinese Blue and White Porcelain, London 1954, Catalogue no. 102. Illust. Soame Jenyns, *Later Chinese Porcelain*, pl. XVII. D. 6⅛". Ch'êng-hua (Ming) mark, K'ang-hsi period (1662–1722).
Lent anonymously.

1111

DISH

Decorated with a central roundel containing a landscape with three figures in a garden with a pavilion. D. 8". K'ang-hsi period (1662–1722).
Lent anonymously.

1112

BOWL

Copper mounted rim, the exterior decorated with two panels each with two figures in a pavilion scene, the interior with a panel of three boys at play. D. 8⅜". Hsüan-tê (Ming) mark, K'ang-hsi period (1662–1722).
Lent anonymously.

1113

SAUCER

Interior decorated with a central roundel enclosing a five-clawed dragon and clouds, the exterior with two running dragons and clouds. D. 6⅝". Four-character hall-mark underfoot reading *Made for the Hall of Mutual Loyalty*. K'ang-hsi period (1662–1722).
Lent anonymously.

1112 1103 1119

1114

BOWL

Exterior decorated with underglaze blue and overglaze green dragons, the interior with a panel containing a coiled dragon in underglaze blue and overglaze green amid *rouge de fer* clouds, the flattened, foliate rim in graded washes of underglaze blue with reserves of coloured emblems. D. 8". K'ang-hsi period (1662–1722).
Lent anonymously.

1115

JAR

Kuan shape, the ovoid body decorated with a finely painted landscape. Ht. 7¼". K'ang-hsi period (1662–1722).
Lent anonymously.

1116

BOWL

Exterior decorated with a finely-painted landscape. Illust. Cornelius Osgood, *op. cit.*, pl. 54. D. 5⅜". K'ang-hsi period (1662–1722).
Lent anonymously.

1117

VASE

Decorated with the familiar theme of a landscape of pine trees, storks and deer, emblems of immortality. Ht. 17¼". K'ang-hsi period (1662–1722).
Lent anonymously.

1118

BRUSH-WASHER

Made for a scholar's writing desk in the shape of a bee-hive and decorated with a landscape. Ht. 1¾". K'ang-hsi (1662–1722).
Lent anonymously.

1119

TEAPOT AND COVER

Octagonal shape with panels decorated with figures and flowers, the silver mounts probably Dutch. Ht. 4½". K'ang-hsi period (1662–1722).
Lent anonymously.

1117

1120

BOWL

Two loop handles, exterior decorated with female figures in household scenes, the silver mounts probably Dutch. D. 4⅝". Artemesia leaf mark underfoot. K'ang-hsi period (1662–1722).
Lent anonymously.

1121

ROUGE BOX

For vermilion paste, the lid decorated with a scene of an old man whisking a fly from a boy's neck. D. 3½". K'ang-hsi mark and period (1662–1722).
Lent anonymously.

1122

PAIR OF BOWLS

Lien-tzü (lotus pod) shape, the exterior decorated with lobed petals and key-fret border around lip and foot, the interior with a stylized flower encircled by florets and arabesques with diaper pattern to rim.
Exhibited: Exhibition of Blue and White Porcelain, Philadelphia Museum 1949, Catalogue no. 152. D. 6¼". Hsüan-tê (Ming) mark, K'ang-hsi period (1662–1722).
Lent anonymously.

1123

BOWL

Exterior decorated with a scene of the "hundred boys" at play. D. 6". Chêng-hua mark, Yung Chêng period (1723–35).
Lent anonymously.

1124

BOWL

Exterior painted with the Eight Taoist Immortals among cloud scrolls, each holding his attribute, the interior with a central medallion depicting Shou Lao beside his familiar stag. D. 10¼". Yung Chêng period (1723–35).
Lent anonymously.

1122

1125

BIRD FEEDER DISHES

Two small circular dishes for a bird cage, the straight sides with a fine design of peonies and leaves. D. 2" and 2⅛". Yung Chêng period (1723–35).
Lent anonymously.

1126

STEM CUP

Bucket-shaped bowl decorated with stylized lotus flowers and Tibetan characters, the stem with lappet and bead design. Ht. 4". Seal mark and period of Ch'ien Lung (1736–95).
Lent anonymously.

1127

DISH

Interior decorated with a central roundel containing the "Three Friends" – pine, prunus and bamboo – the exterior decorated with a continuous terrace scene. Exhibited: Oriental Ceramic Society Exhibition of Chinese Blue and White Porcelain, London 1954, Catalogue no. 305. D. 7⅞". Seal mark and period of Ch'ien Lung (1736–95).
Lent anonymously.

Other Chinese Ceramics

1128

SAUCER

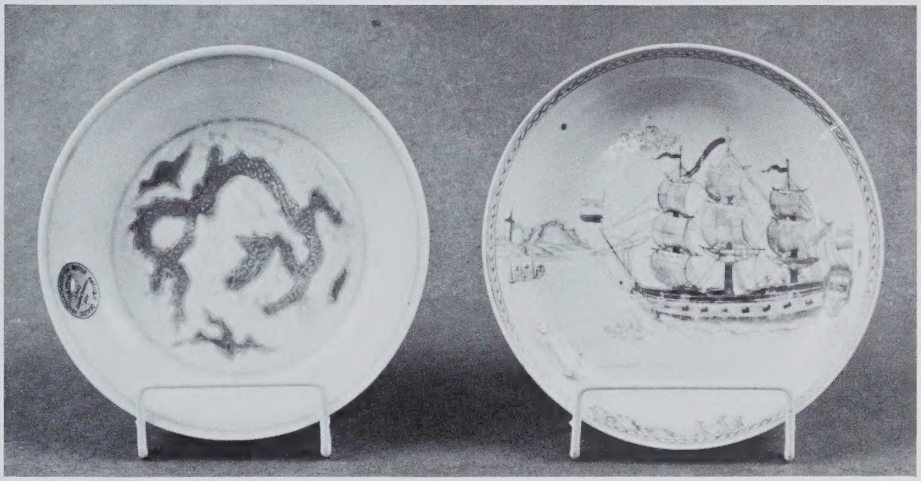
The well incised with a dragon and painted green. D. 6⅛". Ming Dynasty, Ch'eng-tê period (1506–1521).
Lent anonymously.

1129

PLATE

Powder blue with inscription in white. D. 10½". K'ang-hsi period (1662–1722).
Lent by Mr. Herman Levy, O.B.E.

1124



1128

1130

FUKIEN BLANC-DE-CHINE FIGURE
A seated philosopher. Ht. 9½". K'ang-hsi, 17th century.
Lent by Mr. Herman Levy, O.B.E.

1131

VASE
Flambé glaze. Ht. 13". Ch'ien Lung period (1736–95).
Lent by Mr. Herman Levy, O.B.E.

1132

WINE JUG
With a Fu dog, *famille noire*. Ht. 7½". K'ang-hsi period (1662–1722).
Lent anonymously.

1133

PLATE
Famille verte, painted with trees and deer. D. 15½". Ch'ien Lung period (1736–95).
Lent anonymously.

1134

DISH
Imperial yellow glaze, the underside with a clear bluish glaze. D. 8". Blue Chia-ching mark, 1796–1820.
Lent anonymously.

1135

WINE BOTTLE
Ht. 13". Grey stoneware pear-shaped bottle with trumpet mouth and flat base. United Silla period, 9th century.
Lent anonymously.

1136

BOWL
Stoneware body with grey-green celadon glaze, the interior decorated with white inlaid designs of lychee nuts and chrysanthemums, the exterior with a broad band of leafy scrolls and chrysanthemums. Ht. 3½". Koryŏ period, 12th century.
Lent anonymously.

1137

VASE

Mei-p'ing type, with blue-green glaze over an incised decoration of four large sprays of lotus flowers and leaves. Ht. 11½". Koryŏ period, 12th century. Ex. coll. George St. G. Gompertz.
Lent anonymously.

1138

BOWL

Foliate rim with blue green celadon glaze, the interior incised with a tree peony design. Ht. 3". Koryŏ period, 12th century. Ex. coll. George St. G. Gompertz.
Lent anonymously.

1139

BOWL

Even translucent glaze with two finely incised parrots decorating the centre. D. 6½". Ht. 1⅞". Koryŏ period, 12th century.
Lent anonymously.

1140

OIL BOTTLE

Depressed globular form with a thin, greenish-blue celadon glaze. Ht. 2½". Koryŏ period, 12th–13th century. Ex. coll. Fitzgerald.
Lent anonymously.

1141

OIL BOTTLE

Depressed globular form with a grey-green celadon glaze, inlaid black and white band of vine and chrysanthemums around the body. Ht. 1¾". Koryŏ period, 12th–13th century.
Lent anonymously.

1142

CUP

Conical base, grey-green celadon glaze over an inlaid design of white lines and chrysanthemum sprays. Cups such as this were used when travelling. Ht. 4". Koryŏ period, 12th–13th century.
Lent anonymously.

1143

BOWL

Heavy body covered with thick grey-green celadon glaze, the interior decorated with an inlaid design of stylized clouds and cranes, the exterior with leaf arabesques and chrysanthemums. Ht. 3⅜". Koryŏ period, 12th-13th century.
Lent anonymously.

1144

WINE EWER

Melon form with small curved spout and heavy strap handle, covered with a clear blue-green densely crazed glaze. Ht. 7½". Koryŏ period, 12th–13th century.
Lent anonymously.

1145

BOWL

Thinly potted, of conical shape with blue-green glaze. Ht. 1¾". Koryŏ period, 12–13th century. Ex. coll. E. B. Allison.
Lent anonymously.

1146

WINE BOTTLE

Pear-shaped with flaring mouth and low foot, covered with an iron-black glaze. Ht. 11¼". Late Koryŏ or early Yi period, 14th–15th century.
Lent anonymously.

1147

BOWL AND COVER

Punch'ŏng ware rice bowl unevenly coated with a light green glaze over a "Rope Curtain" pattern stamped and inlaid with white slip. Ht. 5¾". Yi period, 15th century.
Lent anonymously.

1148

BOWL

Slightly flared rim, high foot, with a sky blue glaze. Ht. 3⅞". Yi period, 15th century.
Lent anonymously.

1143

1152

1149

WATER DROPPER

In the shape of a pomegranate with celadon and peach bloom type glazes. Ht. 4½". Yi period, 17th–18th century.
Lent anonymously.

1150

VASE

Elongated eight-lobed form, the grey stoneware body decorated with bluish vine and leaf sprays under a grey glaze. Ht. 10¾". Yi period, 17th–18th century.
Lent anonymously.

1151

JAR

Wide-mouthed jar, the exterior decorated with two sprays of stylized peonies and leaves in grey-blue. Ht. 3¾". 15th–16th century.
Lent anonymously.

1152

VASE

Squat pear-shape with a tall, tapered neck, blue-white glaze over blue-painted tree peonies and other flowering shrubs. Ht. 13". 16th–18th century.
Lent anonymously.

1153

VASE

Pear-shaped, with tapered neck, underglaze blue painted landscape covered with a *ch'ing-pai* type glaze. Ht. 5⅝". 16th–18th century.
Lent anonymously.

1154

VASE

Straight sides, short neck and flaring mouth, with a blue-white glaze over blue-painted bamboo and flowering shrubs. Ht. 2¾". 16th–18th century.
Lent anonymously.

1155 1156 1154

1155

INKWELL
Flattened globular shape with underglaze blue painting of a pine branch and a bird. Ht. 1½". 16th–18th century.
Lent anonymously.

1156

INKWELL
Truncated dome shape, with a *ch'ing-pai* type glaze covering the blue-painted decoration of the five-clawed dragon chasing a flaming pearl amidst cloud and wave symbols. Ht. 1½". 16th–18th century.
Lent anonymously.

1157

VASE
Pear-shaped, with tapered neck, blue-white glaze covering the painted blue floral designs. Ht. 7". 16th-18th century.
Lent anonymously.

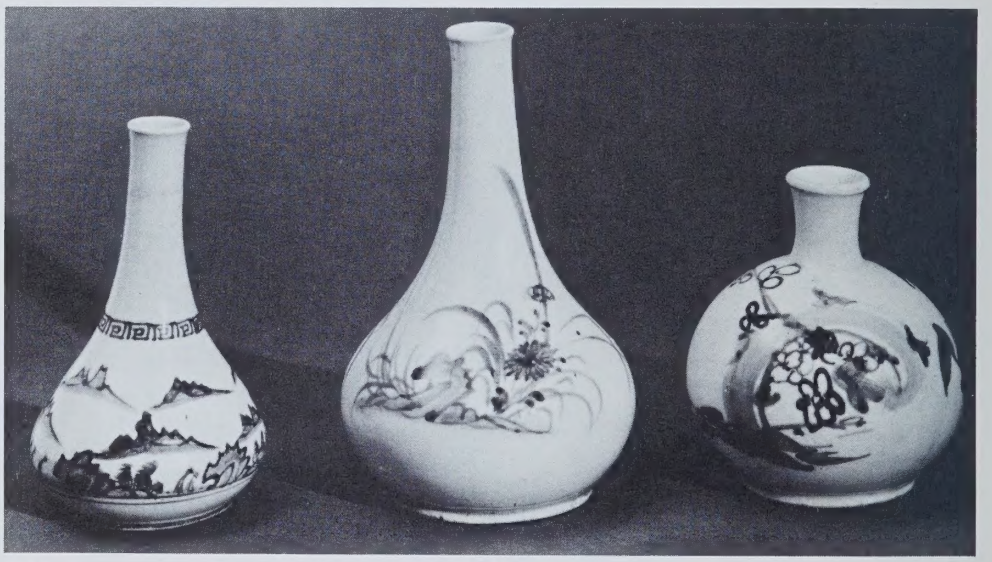
1158

BOTTLE
Globular with short neck and slightly flaring mouth, blue-white glaze over blue painted bamboo and flowering shrub. Ht. 4⅛".
16th–18th century.
Lent anonymously.

Siamese Ceramics

1159

BOTTLE
Semi-depressed globular form with vertical mouth and two loop handles, carved band of leaves and petal design on shoulder, pale celadon glaze with all-over crackle. Ht. 4".
Sawankalók ware, 12–14th century.
Lent anonymously.



1153 1157 1158

1160

PLATE
Deep dish with flattened rim, the cavetto incised with a band of overlapping petals, a central roundel with a stylized chrysanthemum, covered with a blue-green crackled glaze. D. 9¾". Sawankalók ware, 15th century.
Lent anonymously.

Chinese Jades

1161

PI DISK
(symbol of Heaven). Mottled brown jade. D. 6⅝". Chou Dynasty (?).
Lent anonymously.

1162

VOTARY BUDDHIST FIGURE
Green jade, with a dedicatory inscription and date corresponding to 871 A.D. Ht. 2".
Lent by Professor W. A. C. H. Dobson.

1163

STEM BOWL
White veined jade. Ht. 4⅛". Late Ming Dynasty, *c.* 1600.
Lent anonymously.

1164

SQUARE BOWL
White jade, carved with eight dragon and cloud designs over the sea. Ht. 4". Late Ming Dynasty, *c.* 1600.
Lent anonymously.

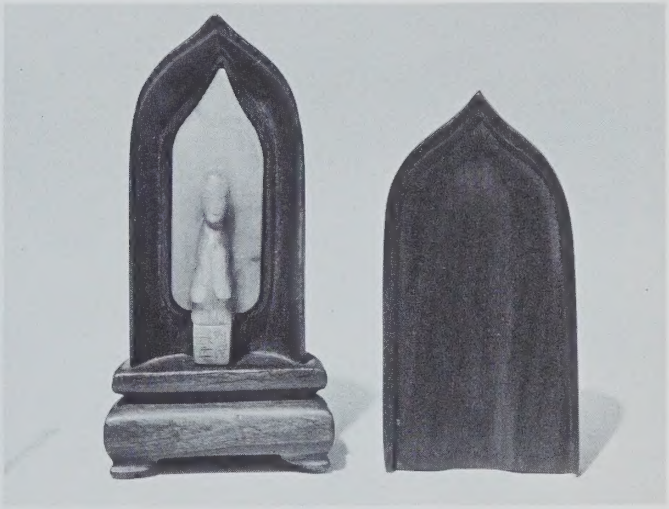
1165

THREE GODS:
Happiness, Honour, Longevity. Dark celadon-colour jade. Ht. 6½". Late Ming Dynasty, *c.* 1600.
Lent anonymously.

1166

VASE
Bluish green jade carved in the shape of a tree trunk with monkeys and deer. Ht. 5". Late Ming Dynasty.
Lent anonymously.

1164 1163



1162

1167

RECLINING BUFFALO
Grey-green jade. L. 8½". K'ang-hsi, second half of the 17th century.
Lent anonymously.

1168

VASE
Spinach-green jade, pear-shaped, with two lugs on the neck. Ht. 9½". Yung Chêng period (1723–1735).
Lent anonymously.

1169

PLATE
White jade, fluted petal moulding. D. 6".
Ch'ien Lung period (1736–95).
Lent anonymously.

1170

COVERED URN
with four legs, pale green jade, carved with a design of interlacing snakes and characters for long life. Ht. 5½". Ch'ien Lung period.
Ex. coll. Faber.
Lent anonymously.

1171

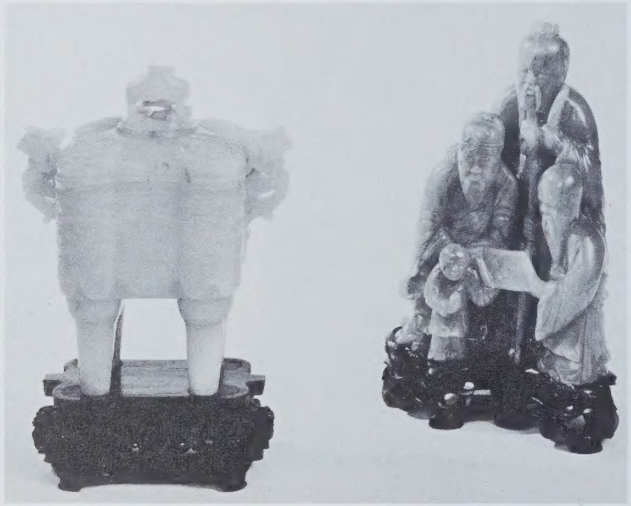
LOTUS GROUP
White jade. L. 9". Ch'ien Lung period.
Lent anonymously.

1172

COVERED VASE
Mutton-fat jade, with elongated base carved with deer, crane and pine trees. Ht. 5".
Ch'ien Lung period.
Lent anonymously.

1173

PAIR OF PARROTS
Green matrix. Ht. 8½". Ch'ien Lung period.
Lent anonymously.



1170 1165

1174 1173

1174

DUCK

Green matrix. L. 8". Ch'ien Lung period.
Lent anonymously.

1175

LEAF

Carved malachite in the shape of a curling lotus leaf, the veined surface decorated with two carved ducks, a fish and a frog.
6¼" × 5". Ch'ien Lung period.
Lent anonymously.

1176

RAT

Pale green jade. Ht. 2¼". Probably 19th century.
Lent by Mr. Herman Levy, O.B.E.

Snuff Bottles from a Private Toronto Collection

1177

SNUFF BOTTLE

Rock crystal of gourd form with tendrils. Ht. 2⅞". Chinese, 18th century.

1178

SNUFF BOTTLE

"Imperial" yellow carved glass, wavy ribbed design. Ht. 3". Chinese, 18th century.

1179

SNUFF BOTTLE

Carved cinnabar lacquer design of "Heavenly Maiden" in cloud scrolls. Ht. 2⅝". Chinese, 18–19th century.

1175

1178 1180 1177 1179

1180

SNUFF BOTTLE
White jade, gourd shape, with green jade collar and top. Ht. 2⅞". Chinese, 18th–19th century.

1181

SNUFF BOTTLE
"Imperial" jade (jadeite) of flask form. Ht. 3⅛". Chinese, 19th century.

1182

SNUFF BOTTLE
Honey-toned jade (nephrite) with carved vertical rice-grain ribbing. Ht. 2⅝". Chinese, 19th century.

1183

SNUFF BOTTLE
Turned ivory, double gourd shape, with gold lacquer decoration. Ht. 4⅛". Japanese, 18th–19th century.

1184

SNUFF BOTTLE
"Siamese" two-colour twin jade. Ht. 3". Chinese, probably 19th century.

1185

SNUFF BOTTLE
Coral, reserved panels of children. Ht. 2". Chinese, 19th century.

1186

SNUFF BOTTLE
Branch coral carved with monkeys, jade top. Ht. 2⅝". Chinese, 19th century.

1187

SNUFF BOTTLE
Carved "Pekin" glass made in imitation of coral. Ht. 2⅞". Chinese, probably 19th century.

1188

SNUFF BOTTLE
Rock crystal in the form of a Maria Theresa thaler. Ht. 2½". Chinese, 19th century.

1193 1194 1192 1191

1189

SNUFF BOTTLE

Smoky quartz, quadrangular, with floral panels. Ht. 2⅝". Chinese, 19th century.

1190

SNUFF BOTTLE

Carnelian agate, interior painted with landscape and figure design. Ht. 2½". Chinese, 19th century.

1191

SNUFF BOTTLE

Glass, marbled in imitation of agate. Ht. 3". Chinese, 19th century.

1192

SNUFF BOTTLE

Silver, quadrangular form with engraved design. Ht. 2⅝". Chinese, 19th century.

1193

SNUFF BOTTLE

Canton enamel with European style portrait decoration in reserves. Ht. 2⅞". Chinese, 19th century.

1194

SNUFF BOTTLE

Moulded porcelain lotus form with enamel decoration. Ht. 2¾". Chinese, 19th century.

1195

SNUFF BOTTLE

Enamelled glass in "Ku Yüeh Hsüan" (Ancient Moon Pavilion) style. Ht. 2½". Chinese, 19th century.

1196

SNUFF BOTTLE

Enamelled opaque glass in "Ku Yüeh Hsüan" style. Ht. 2⅞". Chinese, 19th century.

1197

SNUFF BOTTLE

Rock crystal, interior painted with landscape and fisherman. Signed Chou Lo-yüan. Ht. 2¾". Chinese, 19th century.

1203 1200 **1195** 1196

1198

SNUFF BOTTLE
Glass, interior painted design of exotic birds and tree peonies. Signed Chen Chung-san. Ht. 2⅞". Chinese, 19th century.

1199

SNUFF BOTTLE
Glass, interior painted horses in landscape style of Tang Shih Neng. Signed Yung Chou. Ht. 2½". Chinese, 19th century.

1200

SNUFF BOTTLE
"Pekin" glass, green hydra reserved on pink ground. Ht. 3". Chinese, 19th century.

1201

SNUFF BOTTLE
"Pekin" glass, tapered, carved, quadrilateral form. Ht. 4½". Chinese, 19th century.

1202

SNUFF BOTTLE
"Imperial" yellow glass, carved design of figures in pine landscape. Ht. 4½". Chinese, 19th century.

1203

SNUFF BOTTLE
Pink glass, carved lotus bud form. Ht. 2¾". Chinese, 19th century.

Far Eastern Varia

1204

CLOISONNÉ ELEPHANT
Turquoise ground with small flowers and scrolls. The elephant's back supporting a wide-lipped holder. Ht. 6½". Chinese, 17th century.
Lent anonymously.

1205

CLOISONNÉ JARDINIÈRE
Four-lobed, with turquoise ground and red outlined panels. L. 6½". Chinese, 17th century.
Lent anonymously.

1208

1210

1206

CLOISONNÉ VASE
Turquoise ground with scrolling green vines and multi-coloured peonies. Ht. 13″.
Chinese, *c.* 1700.
Lent anonymously.

1207

CLOISONNÉ PLATE
Turquoise ground with scrolling green vines and multi-coloured peonies. D. 13″.
Chinese, *c.* 1700.
Lent anonymously.

1208

CLOISONNÉ VASE
White ground with bands of green leaves and coloured flowers. Ht. 10½″.
Chinese, 18th century.
Lent anonymously.

1209

WINE VESSEL
Red lacquer in the form of a chuëh. Ht. 7″.
Chinese, Ch'ien Lung (1736–95).
Lent anonymously.

1210

VASE
Bronze. Ht. 12¾″. Korean, 12th century.
Lent by Mr. Herman Levy, O.B.E.

1211

HEAD OF BUDDHA
Bronze. Ht. 10″. Siamese, Ayudhya style, 16th century.
Lent by Mr. and Mrs. R. W. Finlayson.

1212

ELEPHANT
Bronze. Ht. 15″. Indian, Chola period, *c.* 1100 A.D.
Lent anonymously.

1211

1204

1213

POSTURING FEMALE DEITY
Stone. Ht. 21". Northern India, *c.* 11th century A.D.
Lent by Mr. and Mrs. R. W. Finlayson.

1214

MINIATURE
A finely dressed young woman in a stylized landscape. The inscription says that she, Meerabai, has dressed herself for Lord Krishna and prays to him. 12⅝" × 9". Indian, Punjabi Hills, 18th century.
Lent by Mr. and Mrs. John E. Langdon.

1215

MINIATURE
Showing Lord Krishna being approached by two devotees. 12⅝" × 9". Indian, Punjabi Hills, 18th century.
Lent by Mr. and Mrs. John E. Langdon.

1216

HANIWA CLAY HEAD
Ht. 8½". Japanese, Tumulus period, *c.* 5th century A.D.
Lent by Mr. and Mrs. R. W. Finlayson.

1217

SCROLL PAINTING
"Figure in Snow" by Kobayashi Issa (1763–1827). Illustrated in *Japanese Art in the West* (Junkichi Mayuyama, editor), no. 293.
Lent anonymously.